TWENTY-FOUR PAGES

THE NEW YORK DRAMATIC MIRROR

VOL. XLIV., NO. 1,120. NEW YORK: SATURDAY, JUNE 9, 1900. PRICE TEN CENTS.

BILLY B. VAN AND VEVIE ZOBRIGA.

Mary Mannering seems to be the feminine star that this season has evolved unconsciously, almost, for she has never gone in for advertising, and her stage methods were certainly the quietest.

To me she has always had all the sweetness of Maude Adams, with a wonderful, classic beauty of face and grace of form that made her distinctive and of which gifts she seemed absolutely unconscious. There was at first a naive girlishness, almost timidity, about her acting that recalled Mary Anderson's manner in her girl parts.

This unconsciousness and girlishness have lasted in Miss Mannering's method on the stage, in her intonations, her lack of pronounced elocutionary style, and an apparently instinctive knowledge of what not to do, for she is too young to have learned this by experience.

A Matinee Boy that I know said something very nice about her performance in Trelawney. A lot of us were gushing about Miss Trelawney as portrayed by Miss Mannering.

"She's just as sweet off the stage as she is in Trelawney," he said with the air of a man of the world. "She is one of the girls that make society take off its hat to the stage."

Rather neat, what?

There seems to be no prospect for a season of Summer opera during the coming weeks, although such a form of entertainment is doubly grateful during the weeks that New York does its best to outclass all the other Summer resorts in the country.

The roof-gardens have an eternal sameness in their programmes. Like the cafe chantant of the French song, they are all cafe and no chantant. The various theatrical trusts seem to be making more of a marketable commodity of the attractions offered, and the rule is that it is no use to give the public the best when they are willing to pay for an inferior quality.

Some of the "turns" offered on the roof-gardens last Summer were wofully poor in every way, and seemed chiefly intended to kill time. A good comic opera with a good cast ought to be the reigning Summer attraction of New York.

During these off season weeks the theatre, not uncomfortably crowded, would be the pleasantest sort of a diversion provided the entertainment offered were of the best class.

But there is a certain ready-made inaction over things theatrical almost like the calm that succeeds the cyclone.

The wave of unclean plays seems to have left a corpse on the shores of time, and something has to happen to stir the atmosphere into life again. The going out of the season was like the snuffing of a candle, only two plays surviving through their own drawing powers. In years past many successes have forced themselves far into the Summer season.

We are forced to wish that Manager Rudolph Arouson had planned his Strauss orchestra's coming so that we might enjoy it during the Summer in true Viennese fashion.

New York is badly in need of Summer theatre diversion, and New Yorkers are willing to support it, but we can't get it.

The best that we are offered are second-class vaudeville turns that serve their purpose of driving people to drink. It almost seems as if this were their intended mission.

Like Penelope Abercrombie Van Hook, we need something to rouse us from our self-satisfied lethargy. Have you never heard the story of Penelope Abercrombie Van Hook?

Listen a moment and I will tell it to you, my children.

STORY OF PENELOPE ABERCROMBIE VAN HOOK.

Penelope Abercrombie Van Hook was a magazine writer. She was a blue-eyed, beautiful girl, and it seemed almost a pity that early in her college career she became addicted to writing essays of an intensely heavy and scientific character.

When she was finally graduated she was surrounded with admirers, but she turned from them all until at last they realized that she felt she had a Great Work to perform, and that there was no room in her life for love. In fact she told this to two professors and a scientist who had become deeply interested in her through an article she had written on Psychological Æthrioscopy.

It was about this time that she met a Mr. Willie Wump, an exceedingly frivolous young man who wore high collars and turned up his trousers even when he was going to a dance.

Whenever Willie called upon Penelope he had a habit of remaining so late that it was necessary to throw out insinuations as to the advantages of sleep for literary workers. Sometimes Penelope began to take the pins out of her back hair, and at other times she went to the window and said it looked as though we were going to have a beautiful sunrise.

Finally even this failed to budge Willie. So she said: "Mr. Wump, you will pardon me, I know, if I suggest the advisability of your immediate departure. I have an important article to write to-morrow on Minemotechnical Palimpestry.

Willie got his hat and coat slowly, but just as he was going he turned and said: "Miss Penelope, I'll tell you what I'll do. If you will allow me to remain for another half hour, I'll write that article on Minemotechnical Palimpestry myself, and will send it to you before breakfast by a messenger boy."

The logic as well as the ingenuity of this plan appealed to Penelope as nothing ever had before. It was when she began to sign her articles Penelope Abercrombie Van Hook Wump that it was noticed that her work had acquired a lighter, almost a humorous vein.

The tendency of the actor and actorine of the Summer time to hold conversaziones on the sidewalk adjoining the various agencies of Broadway is getting them talked about. The actors, I mean, not the agencies.

Some day some agency will furnish a tea room or a conservatory or a smoking room or something in connection with the business office which will give opportunity for the real conversations that are carried on with the sidewalk as a setting.

Individuality and lack of convention we all know are inseparable from true artistic worth, but it is a dreadful thing to cultivate certain ear marks of a profession, as it were, to such an extent that we bristle with them.

There's no other trade or vocation in the world the followers of which have the inclination or the time to hold these salons, or pink teas, or whatever they may be called, on the sidewalk. But there are hours of the day when certain portions of Broadway are filled with groups that make one think some vast rehearsal is in progress.

Outdoor life is all very well in its way, but exercise after all is the main thing. I don't think any girl in the theatrical profession, or any man, either, for that matter, ever bettered her or his business position by hanging around an agency doorway or hallway or roadway.

Of course it is true that the life of the actor bars him from the privileges of having his home. When he comes to town he takes refuge in a hotel or a boarding house that possesses the usual lack of charm.

But this idea of a sidewalk annex to the dramatic agency is a hideous mistake. Especially for the women of the profession. Other people don't understand it. A great many of us may say that other people's opinions don't really matter; but they do, really.

If anything you can do or say is calculated to make others respect your profession it is worth while doing. It is not worth doing the other thing, for there are so many others doing it.

So many of the stage girls find it necessary to take a dog with them when they go out to look for an engagement for next season. Sometimes I wonder if it is a trained dog, and think that perhaps it is a contract for him that is looked for. Then again I think that the agents must be a dangerous lot, and that the dog is taken along as a chaperon.

I think it's a great mistake to acquire these peculiarities. The Matinee Girl, I know, is acquiring a fondness for preaching, but gospel work is always to be commended. And that reminds me of a new work in hand suggested by a letter I have received. The object is to free the lives of young and willing actors from worry and anxiety.

The young man who has conceived this praiseworthy idea says:

"Managers of combinations have it in their power to keep the actor from worrying about next season. With money, much or little, saved by rigorous denial and great discomfort while on the road, the actor could go abroad or to the country for a rest and enjoy a bit of home life free from anxiety and worry.

"If he only had a precious contract for that bugbear 'next season!' Why don't managers do this much for us and make glad many hearts that grow weary and discouraged during the long Summer weeks of striving and being put off—sometimes kindly, often brusquely?

"We now have a home for the aged and helpless actor almost assured us. Why not make the road just a little easier and pleasanter for the young and willing in the struggle for 'place' that ask only an early engagement?"

There's a great thought in this if managers could only be made to see it. But this is a world of worry and anxiety. Why not join a Don't Give a Darn Club?

June is the earth's picnic time, and brings with it that rooted disinclination to work which is so strongly marked a characteristic of the artistic temperament. We want to get out and burrow in the clover and listen to the chirping of the brook, the rustling of the birds and the rippling of the branches.

For my part I think it would be nice if engagements grew on trees and we only had to step out on the balcony mornings and gather them as they do oranges in Florida.

Even then there are a few of us, I think, who would prefer to loaf under the branches and wait for them to drop. Next to this I have always had the idea that a certified check orchard, where one could just pluck them fresh, in different colors, would be a lovely arrangement.

Think what a pretty sight they would make waving among the branches! There must be quite as many delicate shades in checks as there are in bills. It's wonderful what a beautiful color pale rose pink is when you get it on a check payable to your order. But when it's on a bill with "Please remit ———," or "We must ask an immediate settlement of this account" on the corner it might as well be dun color. (Laughter.)

THE MATINEE GIRL.

MEDALS FOR HART CONWAY'S PUPILS.

The thirty-fourth annual competition for diamond medals donated to the Chicago Musical College by prominent persons and the college gold and silver medals occurred at that institution on May 26.

In the School of Acting, of which Hart Conway is director, the Joseph Jefferson diamond medal, first prize, was awarded to T. Haven Willard, and the Hart Conway gold medal, second prize, to May Ralston. The judges in this contest were Lyman B. Glover, of the Chicago *Times-Herald*; George M. McConnell, of the Chicago *Chronicle*; Howbert Billman, of the Chicago *Record*, and Charles E. Nixon.

The season past has been the most successful in the history of the school. Students were registered from almost every State in the Union, and many have exhibited a very high order of talent. The performances given by the school are among the most popular events of the season in Chicago.

HENRIETTA CROSMAN AS NELL GWYNNE.

Henrietta Crosman appeared as Nell Gwynne at the Tabor Grand Opera House, Denver, on June 3 in the new four-act comedy, Mistress Nell, by George C. Hazleton, Jr. The play will be tried for the week in Denver, and Miss Crosman will bring it to New York in the Autumn. The present cast includes William Courtleigh, George Schaeffer, Beaumont Smith, Joseph Metzler, Thomas Meighan, Edwin Brewster, Archie Lee, James Gregory, Thomas Doyle, Clarence Marshall, Jobyna Howland, Eleanor Browning, Nellie Butler, Charlotte Wade, and Jane Arthur.

TEA AT THE ACTORS' SOCIETY.

The first afternoon tea this Summer of the Actors' Society was given last Thursday at the rooms in Fortieth Street. The affair was well attended and was most enjoyable—as were all of the similar entertainments last season. Sadie Stringham was the hostess, and among those present were Marguerite St. John, Belle Gaffney, Eliza Mason, Marie Bingham, Ada Gilman, Adeline Dunlap, Clara Coleman, Ada Bashell, Pearl Eveline, E. Guy Spangler, F. A. Tannehill, Sr., and Rev. and Mrs. Walter E. Bentley.

THE LAMBS GAMBOL FOR THE FAIR SEX.

As is their wont once a year, the joyous Lambs broke out of the fold last Thursday and wildly dashed to the Knickerbocker Theatre, where they put forth their annual "Ladies' Gambol." The big playhouse was well nigh filled, and there was great excitement, both on and off. Perhaps the bill, carefully analyzed and critically weighed, wasn't quite as good as that of last year, which in turn was hardly as delirious as that of the year before, but there was left a large, wide margin of hilarity at that.

It was very warm last Thursday. Maybe that made some difference. Or maybe the programme reeked not so much of novelty as similar programmes had aforetime. Or, and more probably, there was o'ermuch of it. Money is about the only good thing that one doesn't get too much of sooner or later—and some other people always seem to have too much of even that.

Shepherd Thomas B. Clarke had the Lambs all nicely trained and in their very best clothes, than which there are no better. They showed up at the theatre in good time, and the first deal tossed out W. H. Post's travesty, The Regenerates, which had been done in London, where it was exploited by De Wolf Hopper in the course of one of his operatic manifestations. This amiable satire unmercifully guyed Sydney Grundy's atrocious comedy, The Degenerates, as foisted here by Mrs. Langtry. Mr. Hopper, Edward S. Abeles, F. Newton Lindo, Charles A. Bigelow, and John Glendinning scored much and gloriously in this humorous ebullition.

Then Henry Clay Barnabee, W. H. MacDonald, George Frothingham, and W. H. Fitzgerald, of the Bostonians, conspired to project a section of the opera The Viceroy, which section was a vast improvement upon the whole opera, because there was so much less of it. A sort of strange, weird affair—ycleept The Hall of Fame—followed. It had been devised by L. J. B. Lincoln, and it introduced Francis Carlyle as the Spirit of the Lambs, Robert Hilliard as Fame, and R. Peyton Carter as Oblivion. The team of Fame and Oblivion scrapped for possession of sundry notables impersonated by various Lambs. No money changed hands on the results of the tilts, for the guessing was easy, even to the untalented. Henry E. Dixey, George Fawcett, Charles Bowser, W. G. Stewart, Richard Bennett, Jefferson De Angelis, Samuel Edward, G. C. Perugini, A. B. Sloane, and others represented the notables, some past, some present.

Sherlock Holmes was impaled upon a burlesque concocted by Ralph Delmore and entitled Skylark Homes. This introduced De Wolf Hopper, John Findlay, and A. G. Andrews, who gently flayed William Gillette's subtle melodrama. W. H. Post, apparently fearing naught as to weight of responsibility, loomed up again as author of a composite burlesque known collectively as Ben Vadis or Quo Hur, the which did not a thing to those highly religious entertainments, Quo Vadis and Ben Hur. The best part of it was a screamingly funny chariot race, which made a terrific hit. Francis Carlyle, Wilton Lackaye, William Harcourt, George Fawcett, and Roy Fairchild were concerned in this number.

Things closed in with a mild and furtive farce, by name The Masquerade Ball, author unknown. This invoked the services of William H. Crane, Ralph Delmore, Ignacio Martinetti, Jefferson De Angelis, and Will A. McConnell. Music was thrown in by the Lambs' Quartette, and by an excellent orchestra incited to deeds of great valor by the batons of Julian Edwards and Henry K. Hadley.

And then Shepherd Clarke rounded up the cavorting Lambs and hustled them all back into the fold, because the police parade came off the next day and some of them might have fouled the blue and the gray. You can't be too careful about Lambs.

BOOKS REVIEWED.

"The New Yorkers and Other People" is the title under which a collection of short stories by Frances Aymar Mathews has recently been published by Godfrey A. S. Wieners. Some of the stories are already known to magazine readers, others of them are new, and all of them are interesting. Without any great depth of purpose, with no particular aim at pinnacles of style, the tales run trippingly on, presenting the reader to a fascinating group of well-known characters, and giving him the privilege of listening to their very vivacious and sparkling conversations. The scene shifts with "dark change" celerity from New York to St. Petersburg, to Rome, to Paris, to London, and in each environment the authoress is at home and makes her reader also feel so for the time. "In Clinton Place" is one of the best of the stories, though its atmosphere has become a trifle overfamiliar through the writings of Bunner, Janvier, and their many followers. Its plot, however, is fascinating enough to offset its overworked local color.

The one word of adverse criticism that must be said of Miss Mathews is that she takes too many liberties with fact in brewing her excellent fiction. It is decidedly an impertinance to add pages of imaginary lore to the history of a well-known person, and after reading some of the semi-historical tales one is in a state of confusion, not unmixed with annoyance. Particularly is this fault to be found with the tale entitled "The Lost Year," that first appeared some months ago in the *Criterion*. Miss Mathews relates—in fictional form, it is true—that once in Geneva she found at a bookstall a volume of Baudelaire's poems bearing on the fly leaf the initials "E. A. P." Tucked away in the cover of the book she found a packet of manuscript presumably written by Edgar Allen Poe, in which the poet tells of his life in the year 1828—a year that his many and various biographers have been unable to account for. With this introduction Miss Mathews publishes what purports to be an actual autobiographical chapter by Poe. It is written in the style of Poe; it contains suggestions of the sources of many of Poe's stories and poems, and there is no reason why it might not be true. Were it true it should have no place in a volume of fiction. Since it is a hoax—though a very clever hoax—it is an affront to good taste, an injustice to the dead poet, and a delusion to many persons who may accept it in good faith.

Another book by Miss Mathews, "His Way and Her Will," has just been issued in a third edition by Street and Smith. The story is interesting and bright, and several of the characters are real men and women of the theatrical world, thinly veiled by fictitious names. "His Way and Her Will" is of rather poorer fibre than "The New Yorkers," but it gleams with the same brilliant coloring and holds the attention by the same dramatic power that is found in all of the work that Miss Mathews gives to the public.

GOSSIP.

A Summer opera season was begun at Dietrich's Garden, Broadway and 110th Street, this city, last Saturday evening.

J. Newt Bronson, agent of the Keystone Dramatic company, will close June 9, at Niagara Falls, N. Y. Mr. Bronson has been re-engaged for next season.

Mr. and Mrs. Albert A. Andruss (Agnes Herndon) expect to open in August in a melodramatic production.

Manager Charles P. Brunner, of Black's Opera House, Springfield, O., was married May 24 to Rilla Wilson.

Leopold Lane was married to Edith Neilsen, a non-professional, of Boston, in that city, May 23.

Mrs. Charles Peters, having closed her season with The Sunshine of Paradise Alley, has been visiting her son, Fred W. Peters, who was playing in Why Smith Left Home at the Boston Museum. Mrs. Peters has been re-engaged for her original role of the Widow McNally in The Sunshine of Paradise Alley next season and will be featured.

Elmer and Thall have secured the Western rights to A Wise Guy, and will duplicate Hayes and Lytton's Eastern production in the West next season.

MONUMENT TO BARTLEY CAMPBELL.

The monument recently erected over the grave of Bartley Campbell in St. Mary's Cemetery, Pittsburg, was unveiled on Decoration Day. The unveiling occurred early in the morning and none but the immediate friends of the family were present. It had been the intention of Mr. Campbell's sons to have a number of well-known members of the theatrical profession present, among others Louis Aldrich, who starred in some of Mr. Campbell's plays, but the inability of some to attend and the limited time in which to arrange certain details induced them to abandon a public ceremony. All day the shaft was surrounded by many people who either knew the playwright personally or were more or less familiar with his plays. Indeed, there were few who failed to recognize the inscription on the face of the monument, "Rags are royal raiment when worn for virtue's sake," as a line from one of Mr. Campbell's most popular plays, The White Slave.

Bartley Campbell was born in Pittsburgh in 1843, and began his literary work on the Pittsburg *Leader*. Some time thereafter he decided to start a paper of his own, and, going to New Orleans, he became the editor of the *Southern Monthly Magazine*. About this time he began to write plays, not at first meeting with success. Of his later efforts little need be said. Few plays have enjoyed more popularity than did My Partner, How Women Love, Separation, Peril, Clio, Through Fire, Siberia, The Galley Slave, and The White Slave. The White Slave has been produced every year since it was written—for the last few years under the direction of Robert and John Campbell, sons of the author. Mr. Campbell died in New York in 1888. His wife died in Pittsburg some years later. He lies buried between his wife and mother.

The monument is eighteen feet six inches high, and is made of light granite. It was erected at a cost of about $1,000. John Rees, of Pittsburg, was the designer. While the plays of Mr. Campbell are a sufficient monument to perpetuate his memory, his many friends and admirers will take pride in pointing out the beautiful and appropriate shaft that marks his resting place.

BILLY B. VAN AND VEVIE NOBRIGA.

Billy B. Van and Vevie Nobriga, whose portraits appear on the front page of this week's MIRROR, are a well-known team of vaudeville performers who have won great popularity during the past few seasons. Mr. Van is a very clever comedian and Miss Nobriga has no superior as a singer of coon songs. They are both clever in exchanging repartee and their dancing has been highly praised everywhere. For the past four seasons they have been members of Miner and Van's Bohemian Burlesquers, and their work has added materially to the success of that organization.

Vevie Nobriga was born Jan. 20, 1878, and made her first appearance when nine years old in The Silver King. At the age of twelve she was with Joseph Jefferson's company in Rip Van Winkle, and subsequently played with Edwin Booth's company, and soubrette roles with Charles H. Hoyt, Barry and Fay, James R. Mackie, and the Gorman Brothers. She was engaged for the Bohemians, and while with them joined Mr. Van in a comedy sketch. Billy B. Van, who was born Aug. 3, 1870, went on the stage in J. C. Stewart's juvenile Pinafore company in 1876, at Philadelphia, Pa., for a season, and for several years was attached to the Lyceum Theatre, in that city. He studied law when about eighteen years of age, but returned to the stage, and, joining Mr. Hurley, played dates for several years. He worked for three years with the George Dixon company. Afterward he appeared with Manchester's French Folly company and the Rose Hill company. Mr. Van joined the Bohemian Burlesquers and appeared in a single specialty until his partnership with Miss Nobriga was effected. They are now doing a strong comedy act, entitled My Busy Day, written for them by George Totten Smith, which has proved to be one of the biggest hits in vaudeville.

Mr. Van is in partnership with Thomas W. Miner, son of the late Henry C. Miner. They will launch a new farce-comedy next season, entitled The Coming Man, by George Totten Smith and Herbert Hall Winslow. Van and Nobriga open in San Francisco on June 10, playing there for four weeks, and then returning East over the Orpheum circuit. They will be accompanied by Mr. Miner, who will make the trip for pleasure. Bobby North will be taken along to play his role of Buttons in My Busy Day. It is safe to say that Mr. Van as Patsey will convulse the Western audiences in the same manner as he has those in the East.

KNOX WILSON'S CLOSE CALL.

Knox Wilson, who will play in Frank Pixley's new production in Chicago shortly, considers himself lucky. While spending a vacation at Ionia, Mich., in company of two other young men, he went out in a boat to fish in the river. They found themselves without bait, and the question arose who should go for it. It was suggested to pull straws. Wilson being the unlucky one, was taken to shore while the others waited in the boat. On his return Wilson could not see his friends. They had been swept over the falls and were drowned. Wilson may thank his stars that the short straw and the little angle worms saved him from being in the same boat.

IN OTHER CITIES.

MILWAUKEE.

The Thanhouser co. gave a beautiful performance of As You Like It at the Academy May 23 to a good house. The production was a triumph of scenic splendor and magnificent art, the representation was complete in every detail, the allotment of parts was perfect, and the general ensemble most admirable. To Manager Thanhouser and Director Paulding all thanks and commendation are due for the elaborate and costly Shakespearean revivals that have been given at the Academy, and to the conscientious and able efforts of the co. belongs much praise for the artistic performances given. The various roles in the comedy were represented with uniform excellence. Eugene Moore was an ardent and most pleasing Orlando, Eva Taylor was an ideal Rosalind, John M. Sainpolis a splendidly effective Oliver, Frederick Hartley a dignified Duke, Frederick Paulding a scholarly Jacques, R. C. Chamberlin a successful Touchstone, William Terance a masterly Adam, Donald Bowles a picturesque Le Beau, and Samuel Lewis a good Corin. Edith Evelyn achieved a hit as Celia, and Antoinette Walker as Phoebe, and Julia Blanc as Audrey gave finished portrayals. Lesser parts were capably filled by Lucas Noble, Duane Dotie, and Howard Lyman. Experienced authorities declared the Forest of Arden scene to be one of the most perfect stage pictures ever attempted here or elsewhere. The entire production calls for naught but the highest praise, and Academy patrons are liberally showing their appreciation. Podd'nhead Wilson will be the next bill, 4-10, with Mrs. Edwin Mayo in her original role of Roxy as a special feature.

The Salisbury Stock co. drew a large house at the Davidson 27 in The Masqueraders, and strengthened the pleasing impression made last week. Everything points to a successful season for this very excellent co., and Manager Brown's good judgment and skilful management will doubtless turn the venture into a profitable investment. The ability of the co. is unquestioned, and so far, the performances have met with the unstinted approval of press and public. Aubrey Bourlcault offered another superb portrayal as David Ramon, and Selena Johnson won overwhelming applause from her numerous admirers for her intelligently conceived Dulcie Larondie. Leighton Leigh treated us to a finished rendering of Sir Brice Skeene. John Daly Murphy scored as Lashington. Osborne Searle was an admirable Eddie Remon. Randolph Curry achieved a distinct comedy hit as Blanchflower. W. H. Turner was a faultless Copeland, and Ernest Derry proved his value to the co. in an excellent character illustration of Brinkler. Freda Gallick was an attractive and effective Lady Clarice. Lillian Ethel Norris was a sympathetic and most artistic Helen Larondie, Lydia Dickson was a charming and spirited Miss Wishanger, Clara Rainsford a dignified Lady Crandover, and Sydney Ainsworth won favor in a role of limited opportunities. The event of general interest and importance was the reappearance of Charles Harbury, a stanch favorite with local playgoers. Mr. Harbury enacted the slight role of Stokes to absolute perfection, and received a most cordial welcome from numberless friends and admirers. The stage-management of Lyster Sandford left little to be desired, the settings were exceedingly rich and effective, and the audience was thoroughly in sympathy with the players. The School for Scandal 3-9.

The performances of the Stoessel Opera co. degenerated to such a degree that Manager Miller wisely decided to terminate the engagement, which was done 27, the co. appearing finally in The Bohemian Girl to a small house. The theatre will be renovated and put into shape for the Women's Convention about to be held here, urgent demands having been made for the use of this roomy house. Manager Miller reports a very satisfactory season, and has some promising plans on foot for next season.

The third annual carnival will be held in Milwaukee June 26-29. The carnival spirit has taken such a thorough hold on the people of Milwaukee and in the State that it has become the most talked of event in local circles. The enormous popularity of the previous carnivals insures a success for this year's festival, and elaborate preparations are being made to accommodate the rush of visitors to the city. Theatrical managers are on the alert to provide suitable attractions.

The banner won by Milwaukee Lodge, No. 31, T. M. A., for initiating the largest number of members during a term of two years, was presented 24 by Past Grand President Thomas Bent. Tony Denier and James Smith, of Chicago Lodge, No. 4, addressed the lodge, and the event concluded with a pleasant entertainment.

A rumor is current here that Weber and Fields purpose opening a vaudeville theatre in this city.

CLAUDE L. N. NORRIE.

DENVER.

Elitch's Garden opened for the Summer season May 26, and was a brilliant social event emphasized in approval of Mrs. Elitch's achievement in giving Denver the best that money could provide. The weather was warm and beautiful and the garden in its Summer attire was a thing of beauty. A capable orchestra dispensed music to please all tastes. Herr Fritz Adelman, the director, is an artist of acknowledged ability. The opening night the theatre could not accommodate the vast crowds, and hundreds were turned away. The opening bill was The Wife, presented by the well-known stars, Herbert Kelcey and Effie Shannon, supported by an excellent stock co., under the direction of the well-known and popular Walter Clarke Bellows. Denver theatregoers have had opportunities of seeing finished stock productions, as well as the New York cast of this well-known play; but in truth it can be said that no more noteworthy than this performance has been given here. The scenic investiture was rich and in splendid taste, and the entire performance was given with a smoothness and artistic finish so often lacking in stock productions. Mr. Kelcey and Miss Shannon received ovations, and enthusiastic approval of their art was shown in the many curtain calls. The capable stock co. came in for their share also, and so satisfactory was the entire cast that no individual member was slighted. Mr. Kelcey as Senator Rutherford was most familiar to the average theatregoer and his performance with this co. lacked nothing of the finish of his original one. Effie Shannon as Helen Truman gave a portrayal full of sweetness and character. The Matthew Culver of John T. Sullivan was a virile and artistic characterization creating a most favorable impression. Jessie Izett as Lucille was intense and dramatic. She has a fine presence and her enunciation is clear. Blanche Kelicher as Kitty Ives was bright and vivacious. Her girlish figure and charming naturalness made her at once a favorite. Louise Mackintosh as Mrs. S. Bellamy Ives, the coquettish widow, gave a delightful portrayal. Miss Mackintosh was a great favorite during the Giffen Stock co.'s engagement in 1898. The Mrs. Amory of Stella Stewart and the Agnes of Katherine Field were in keeping with the rest of the cast. Frederick Perry as Silas Truman was artistic. Mr. Perry is possibly the greatest favorite Denver has had in stock, this being his fourth season here. George Soule Spencer made a good impression as Robert Gray. J. Brandon Tynan as Jack Dexter jumped into immediate favor. William F. Owen caught the audience as the faint-hearted Major, and Harry Stubbs was a satisfactory Randolph. The three magnificent sets were especially painted for this production and were marvels of beauty and elegance. Mr. Bellows seems each year to spring surprises. "Isn't he a wonder!" is the often heard exclamation. Mrs. Elitch and her popular manager, Mr. Long, were kept busy receiving the congratulations of the many friends and patrons. The high standard and excellence of Mr. Bellows' Summer cos. insure a most successful season both at the Garden and Manhattan Beach, the latter resort opening 4 with Cumberland, '61.

Henrietta Crosman is meeting with favor at the Tabor Grand, playing to large business. Week of 20 Madame Sans Gene was the bill. Carmen 27-4. Both productions were given with lavish elegance, and Miss Crosman's work is to be highly commended. Her engagement will extend one more week.

Kathryn Swift, the ingenue who made such a favorable impression at the Young Mrs. Winthrop performance, and one of Robert E. Bell's pupils, will go with N. C. Goodwin next season.

R. L. HERBERT.

ST. PAUL.

The Valentine Stock co. began a brief engagement at the Metropolitan Opera House May 24, opening with The Three Musketeers to a large audience. The play was admirably staged, and the costuming was excellent. Annie and Kate Blancke, who head the co., are remembered for their excellent work of past seasons in stock here, and received enthusiastic receptions. As D'Artagnan Edward R. Mawson played with spirit and spontaneity. Jack Webster's Athos was decidedly good. Robert Evans as Richelieu gave a good portrayal. Charles Fleming's Buckingham was commendable. Kate Blancke was pleasing and impressive as Anne of Austria. Annie Blancke contributed a neat bit of work in the part of Constance. Meta Maynard did an excellent piece of acting in the role of Lady de Winter. E. W. Morrison, Edmund Whitty, and others in the cast sustained their respective roles acceptably. Large audiences were delighted with the excellent presentation of Monte Cristo 27-30. The drama was staged artistically and effective in every detail. As Edmund Dantes Edward R. Mawson is deserving of much praise. E. W. Morrison gave an excellent interpretation of Danglars. Edmund Whitty did good work as De Morcerf. Jack Webster as Villefort took advantage of all the opportunities offered by the role. Meta Maynard as Mercedes filled all requirements. Kate Blancke contributed a clever piece of character work in the part of Carconte. Robert Evans handled the rule of Nortier with spirit. Charles Fleming as Fernande was satisfactory. Romeo and Juliet 31-2.

Rose Whytal and a clever co presented For Fair Virginia at the Grand Opera House 27-2, opening to a well filled house. The acting was spirited and clever, especially that contributed by Mr. Whytal as Stephen Dunbar, and by Helaine Hadley as Nell Esmond. Angeline S. Pullis as Virginia Esmond, and Little Isabella Barriscall as Julian Esmond, won marked appreciation. C. H. Geldart's General John Laughlin was acceptable, yet the character was not handled with the tact required. George Walters was decidedly good as the negro servant, Uncle Zeb. Claude H. Cooper as Sergeant McIntryre made the most of the part. Others in the cast did good work. The Valentine Stock co. will open the Summer season 3, presenting The School for Scandal, and Little Lord Fauntleroy 3-9.

The German Theatre co., from the Pabst Theatre, Milwaukee, presented Wohlthaeter der Menschheit 23 to a well pleased audience at Mozart Hall. Der Mann im Monde drew a large and appreciative audience 27. Leona Bergere, a charming soubrette, and an excellent vocalist, made a pronounced hit. Elisabeth Bischoff, Hedwig Beringer, Otto Strampfer, Ludwig Kreisz, Max Ruhbeck, Rudolph Horsky, Marga Lauen, and Karl Konig acquitted themselves well.

The Summer concerts at Como Park draw immense crowds. The Minnesota State Band, under Director C. M. Selling, gives an attractive musical programme.

James Whitcomb Riley charmed a large and enthusiastic audience at the People's Church 24. Mr. Riley's recitations and numerous character sketches offer a most pleasing entertainment. Agreeable music between the numbers was afforded by May Strong, pianist, and Lewis Shaw, baritone.

GEORGE H. COLGRAVE.

PORTLAND, ORE.

L. R. Stockwell's co., in three performances of In Paradise, one of The Magistrate, and four of U. T. C., at Cordray's, week May 21-26, did good business, and closed a very successful three weeks' engagement. Managers John F. Cordray and L. R. Stockwell invited the children of the Portland Boys' and Girls' Aid Society to attend the matinee of U. T. C. 26, and thereby ingratiated themselves in the hearts of 300 little folk.

William T. Pangle, the skillful drummer of the Marquam Orchestra, left here 20 for a season of several weeks, to drum and do "trap work" in De Caprio's Band, Seattle, Wash.

Assistant Manager George L. Baker, of the Marquam, returned here 21 from a week's trip to Baker City. While there he closed with William Pollman, president of Baker City Opera House co., for a five years' lease of the new Baker City Opera House, of which Mr. Baker will take managerial charge in September. The house is now well under way. It will be a plain, substantial structure of brick. Mr. Baker purposes to book only first-class attractions for his new house.

Clay Clement, late of Nance O'Neil's co. in Australia, arrived here 21. He and L. R. Stockwell joined hands 24 for a theatrical campaign, under the name of the Clement-Stockwell co. The new co. will begin its season at Cordray's June 10 for an indefinite run, opening in The Southern Gentleman, to be followed by The New Dominion. In the interim, L. R. Stockwell and co. will tour Washington, closing at Seattle June 9. After the Portland engagement the co. will go to the Seattle Theatre for three weeks, thence East.

A delightful event in circles musical was the recital at Parson's Hall 21 by the pupils of Ernest O. Spitzner, the well-known violinist, before a crowded hallful. Susie Fennell, Minnie Hatfield, Lucile Gollette, Rena Kuhn, and Nelia Barker especially distinguished themselves in selections from Beethoven, Leoncavallo, Schumann, Ries, Jungmann, and Swendsen. Mr. Spitzner was warmly congratulated on the success, and at the close of the programme.

A particularly enjoyable programme was rendered before the Carl Reinecke Club of Children 26 at Parson's Hall by Nora Large, the Chicago pianist. Miss Large's selections, which were excellently chosen and graded, ranged from some old dances by Johann Schein and Bach to Mozart's "Sonata XVI.," and comprised Chopin, Mendelssohn, Schumann, Carl Reinecke, and MacDowell. A good audience was present.

H. G. Lonsdale and Stuart Allen, of L. R. Stockwell's co., were two invitees at the banquet given by their fellow-Britishers here at the Hotel Portland 24 in honor of Queen Victoria's birthday. Mr. Lonsdale sang "Tommy Atkins" and "The Death of Nelson," and Mr. Allen recited an original poem, written for the occasion.

The Real Widow Brown opened a week's stand 27 at Cordray's to a full house.

O. J. MITCHELL.

LOUISVILLE.

The Summer season of the Fay Opera co. opened at the Auditorium May 28 to an audience that tested the capacity of the immense place, notwithstanding threatening weather. The Black Hussar served to introduce favorably the new people: William Stephens, Josie Intropodi, Celeste Wynn, Harry Girard, and Edward Webb, and affording opportunity of re-establishing in favor the favorites of last season, George Miller, Villa Knox, and Raymond Hitchcock. The large chorus was attractively costumed; there was evidence of skillful stage-management in the smoothness of the presentation, and the musical department was all that could be asked for, under the direction of Clarence West, who is pleasantly remembered for his good work last season in the director's chair. Daniel Quilp, the proprietor of the Auditorium, has placed the theatre, the esplanade and the grounds in perfect condition. With the whole under the direction of James B. Camp there is every reason to believe that the season will be a success from both an artistic and a pecuniary standpoint. Boccaccio was the bill for the last half of the week, and for the week of 4 Il Trovatore and The Mikado are announced.

The season of the Dan Packard Opera co., at the Avenue Theatre, closed 2. The Mikado and Pinafore were the operas sung.

Colonel William H. Meffert, of the Temple Theatre, will leave for New York at an early date to perfect his arrangements for next season at that house.

Manager James B. Camp has issued his prospectus for the subscription season of concerts to be given by the Theodore Thomas Orchestra at the Auditorium.

A paying venture was the exhibition of moving pictures representing war scenes, at Music Hall, during the Confederate Veterans' reunion here, commencing May 28.

J. B. McElfatrick, the New York theatrical architect, was one of the visitors of the week. Mr. McElfatrick is a former Louisvillian. Macauley's Theatre was built from his plans and under his direction during his residence here.

Harry Cascaden, the child actor, a favorite with the Meffert Stock co. audiences, accidentally took an overdose of medicine 28, and for a time his life was despaired of. He is now convalescent and will recover.

Adolph Klauber is visiting his father in this city. Mr. Klauber has retired from the stage, where he made a creditable record as an actor of juvenile parts, and is now on the New York Times.

Election of officers for the May Music Festival will soon be held and plans then arranged for in connection with a similar festival in 1901. During the recent festival tribute was paid to the memory of the late Charles H. Shackelton, formerly leader of the festival chorus. The cemetery was visited and flowers placed on his grave by members of the chorus and some of the principals who were here.

CHARLES D. CLARKE.

DETROIT.

The season at the Detroit Opera House is closed, but the theatre will be open from time to time for local entertainments. One of these was presented on May 28, under the direction of the Sisters of St. Vincent's Orphan Asylum. Heretofore they have given annually a concert assisted by some of our best local talent, which has always proved a big success. This time it was decided to have the children of the orphanage furnish the entertainment, without any outside aid. Two operattas were chosen, Bo-Peep, and The Rose of Savoy. They were both so charmingly rendered by the children, the latter one having the assistance of a few adults, that the patrons of this worthy institution could not help but be pleased. A large audience rewarded the performers, and while the concerts given in the past were of a more brilliant order, yet nothing could exceed the artistic manner with which the above were given. An especially pretty feature was a song entitled "Cuba's Dream," sung in costume, which received hearty applause.

The offering at the Lyceum week of 27-2 by the Pike Stock co. is Jim the Penman, that opened to an immense audience, by far the largest the co. has yet played to, which is saying a good deal. This play was splendidly presented by the co. on the whole. Herschel Mayall as Jim Ralston, was excellent. He was particularly good in the death scene. Byron Douglas as the wily Captain Redwood was very satisfactory. The Baron Hartfield of Fred J. Butler was well done. Sarah Truax as Mina Ralston was wellnigh perfect, and so able was her acting in the third act, when she discovers the forgeries which have been practised on her, that the audience again and again broke forth into applause. Adelaide Warren as Agnes Ralston was winning, and the other members of the cast, Charles Wyngate, John B. Maher, Lawrence Underwood, Frederick Wallace, Townsend Irwin, Agnes Maynard, Angela Dolores, and Charles K. Edwards, all helped in a most finished performance. Frou-Frou 3-9.

Whitney's Opera House closed its season last Saturday, but opened Sunday afternoon and evening with a benefit for its manager, C. A. Altman and Treasurer D. L. Booth. Northern Lights was given to a very large audience, which testified to the esteem with which these two energetic young men are held by the patrons of Whitney's. It was played by a capable co., among them being W. J. Josey, Wilson Day, Barry O'Neil, L. O. Hart, James J. Walls, F. E. Lingham, John R. Cumpson, Van Kinzie Frank, Adams, E. Elsmore, J. W. Healy, Arthur Sedgely, Marie Day, Nellie Walters, and Bernice Howard.

FREDERICK KIMBALL.

MONTREAL.

The Henderson-McGrane Stock co. opened the second week of their season at the Academy May 28 in Captain Impudence. Lucius Henderson appeared in the title-role, and gave an excellent performance. T. J. McGrane scored as the bluff old soldier, Major Bugg. Harry Mack gave a clever characterization of the old negro, Jim, and Fred Webber did good work as the Mexican, Mendoza. Frances Stevens made a fascinating Mrs. Trigg. Charlotte Deane was capital as Jovita, the Mexican girl, and Beatrice Foster thoroughly charming in the ingenue role of La Bugg. The play was prettily staged and costumed. Captain Swift 4-9.

The Baldwin-Melville Stock opened at Her Majesty's 28 in The Prodigal Daughter. The management certainly deserve credit, first for the clever and extensive way they have advertised and secondly for the excellent performance which they give and the care and attention to detail with which the play is put on. William Farnum as Captain Vernon made an excellent impression. T. W. Rankson and Albert Brown were very good as Maurice Deepwater and Julian Beeford respectively. A clever piece of work is done by Guinio Socola as Tom Bilnber. Thomas J. Keogh and L. O. Hart also deserve mention. Among the ladies the palm is carried off by Lotta Linthicum as Rose, but very capable work is also done by Mona Carrington, Blanch Seymour and Anna McGregor. Sapho 4-9.

The Robin Hood Burlesquers are playing to big business at the Royal 28-2. The show consists of the usual burlesques and olio, which are very good. A Grip of Steel 4-9.

Edith Kenward is visiting friends here.

James Furlong, stage carpenter of the Academy, rejoices in the birth of a little son who arrived here 23.

W. A. TREMAYNE.

JERSEY CITY.

For the last week of the season at the Bijou Theatre May 28-2, A Man of Mystery co. was the attraction. The scenery is good, and the co. a strong one, but the play not up to the mark. Mr. Van Kinzie, as the villain, is strong. Jerome Keenan is a manly lover, and John Healy a good colored servant. Phil McCarthy doubles as a doctor and an old woman, both of which are well done. Harry Richards has a hard character to play, but does it well. May E. Cunard as the persecuted heiress, Lillian Ames as the soulless widow, Lida Cook as a female crook, Lida Richards as a society girl, and Gilberte Leorch as a Mott Street girl, were all typical. The theatre will be in the hands of workmen this Summer.

Harry Hogan, treasurer of the Bijou Theatre, had a benefit 28, when the house was filled. An excellent programme was offered, and included one act of The Man of Mystery, a neat little one-act comedy by May E. Cunard, Edwin Walters, and Harry Richards; John H. W. Byrne, a capital entertainer; Graham and Quirk, in The Littlest Girl; Marie Orthen, operatic vocalist; Fostell, Emmett and Fostell, musical trio; Cal Stewart, Yankee story teller; May Wentworth, monologue, and Charles H. Duncan, comic singer.

Frank E. Henderson, who will manage the Academy of Music next season, was a visitor 31.

Harry Finkle, of this city, left for Pittsburg, Pa., 31, to begin a ten weeks' engagement with Conterno's Band as business-manager. Mr. Finkle has just closed season with Carl A. Haswin.

The Elks' State reunion takes place in this city 7 at Pohlmann's. A band concert in the afternoon, a dinner and a vaudeville entertainment will be the features.

WALTER C. SMITH.

PROVIDENCE.

At the Empire Theatre, afternoon and evening, May 28, Treasurer Chase, Assistant Treasurer Shepard, and Doorkeeper Tighe had a benefit with The Rising Generation as the attraction. The comedy was well given by a good company, with William Barry, Jr., in the leading role. Other parts were well played by James H. Manning, Albin Purcell, Joseph Maddern, J. Boyer West; Lazette Du Brook, Helen Jewell, and Margaret Hatch. Business excellent. On 4 a Summer season will be inaugurated at this house by the Katherine Rober co., with daily matinees. Prices for the evening are 10, 20 and 30 cents, and for afternoon, 10 and 20 cents. Madame Sans Gene will be the bill 4-9.

Harry Odlin, of Joseph Jefferson's co., was in town a few days early in the week on his way to Edgartown, Mass., where he will spend the Summer.

Crescent Park and Rocky Point had their preliminary opening Memorial Day, and attracted large crowds. Among the attractions at Crescent Park were concerts by the Banda Napoli, the Hedley-Livesey Band, and Brigham's Singing Orchestra, and a balloon ascension and double parachute leap by Retta Dannelle and Ed. R. Hutchinson. Rocky Point also offered many inducements to the pleasure seekers. The regular openings will occur about July 1, though the places will be open Sundays from now on.

The Wilbur Opera co. opened a Summer season at the Providence 29, at 10, 20 and 30 cents. Fra Diavolo and La Mascotte were presented during the week. The co. includes Hattie Richardson, J. C. Harvey, Margaret Bolton, J. E. Conley, Gus Vaughn, Gertrude Norenberg; Harry Hermsen, E. H. Fall, Harry Lane, Lamar Brothers, Master Gabriel, and Anna Laughlin.

HOWARD C. RIPLEY.

NEW ORLEANS.

The Bellstedt Concert Band continues to be a popular attraction at West End and renders excellent programmes nightly, consisting of classical and popular music. The Sisters Tyson, in their third week, are clever. The illustrated songs of Post Mason deserve mention. Josephine Sabel 3.

Athletic Park, with the Olympia Opera co. as the chief drawing card, is doing a big business. The Mascot and The Bohemian Girl were presented May 27-2 in a very creditable manner. Paoletti's Concert Band is heard in the open from 5 to 8 P. M.

At Audubon Park and City Park, at either extremity of the city, enjoyable free concerts are given triweekly.

Charles M. Southwell, representative of the Savage-Grau English Grand Opera Co., is in the city with the view of making some arrangement for a season of opera here. Mr. Southwell comes at a propitious moment, when the fact is considered that French opera is on the decline in this city, and that the Opera Association that owns the French Opera House has nothing positive in view for next season. When it is considered that grand opera here depends for its success on the English speaking public, there is every reason to believe that grand opera, interpreted in English by a competent co., will be a delightful innovation and a paying venture.

J. MARSHALL QUINTERO.

PITTSBURG.

The theatrical season at Pittsburg is about petered out. The Alvin closed its doors May 23, the Bijou and the Academy 26, the Duquesne is given over to vaudeville, and closes 2, and the Grand Opera House will close 9. The stock co. revived Rosedale 28-2 with great success. William Ingersoll as Elliott Grey has a part that fits him well; it is the best thing he has done since joining the co. Lizzie Hudson Collier as Rosa Leigh makes the part a most enjoyable one. Violette Kimball, a new member of the stock co., is cast as Florence May, and enacts the role with good taste and expression. Marion Ballou and Thomas W. Ross introduced considerable fun into their respective roles and were much applauded. The other members of the cast are satisfactory.

The May Festival, given at Duquesne Garden 29, 30, was a rare musical treat. The chorus of 1,000 voices included the choice of the church choirs of the county. A splendid programme was given, including The Resurrection of Lazarus. In the singing of this oratorio, Caspar Niesen, baritone, of Berlin, took the part of Christ. Etta C. Keil, soprano, sang the role of Martha. The other soloists who took part were Sara Anderson, soprano, of the Metropolitan Opera co.; Charles A. Kaiser, tenor, of New York, and Charles Zulauf, basso, of Pittsburg.

L. W. MENDENHALL.

NEWARK.

The Corse Payton Comedy co. will close a four weeks' engagement at the Newark 2. The business has been exceedingly profitable. Corse Payton, Etta Reed, and the members of the co. have been favorably received. The plays have given satisfaction.

At the Columbia May 28-2, the stock co.'s bill was A Soldier of the Empire, for which Howard Hall, the author, was specially engaged. Mr. Hall gave a fine performance, in which he was ably assisted by Kendal Weston, Victory Bateman, Virginia Jackson, Anna Layng, Carrie Clark Ward, Bert Lytell, Robert Neil, Sedley Brown and Joseph Totten. The scenery was especially good. Back in Jersey 4-9.

A Dangerous Game was the offering of the New Century Theatre 28-2. The members of the Brinker-Abell Stock co. appeared to advantage. Una Abell had a suitable part. H. Coulter Brinker did very well with the role of Henri Leverdier. Quo Vadis 4-9.

Manager Neu, of the Century, is away on a pleasure trip.

The local Elks will give a minstrel performance at the Newark 4.

Sam Fischer has been re-engaged for next season to go in advance of Eight Bells.

C. Z. KENT.

TORONTO.

The theatrical season in this city closes 2, and it will be toward the last of August before any of the theatres will reopen. Mr. Small at the Toronto can always draw audiences for a couple of weeks longer than the Grand or the Princess, and he has done so this year, but on Saturday night he closes his playhouse for the Summer.

A Grip of Steel is a play of sensational interest, and the audience at the Toronto May 28 testified to this fact. The play is about the best unblushing melodrama seen here in a long time. Business has been only fair since opening night, when it was unusually large.

Helen Byron, so popular here a couple of years ago as leading woman of the Cummings Stock co., presented Delmonico's at Six at the Princess 24. She was well supported by people well known here. The business has been fairly good. The engagement closes 30.

Adelaide Thurston is here on a visit. She has been engaged to support Sarah Cowell Le Moyne next season.

J. V. McARER.

CLEVELAND.

Eugenie Blair and co., after a very successful two weeks' presentation of Quo Vadis, presented for their fifth week 28-2 at the Lyceum Theatre Camille, in which Miss Blair and her leading man, William Bramwell, were seen to advantage. Carmen 4-9.

The Nell Florence Stock co. had an auspicious opening for their Summer engagement at the Star Theatre 28, when Quo Vadis was presented. The work of Frances Whitehouse, the leading woman, was especially fine. She is supported by a good co. The Two Orphans 4-9.

Warren G. Richards, the entertainer, has returned to the city for the Summer. He will entertain the members of the Colonial Club 2.

The West Side Amusement Co. will soon commence work on their new playhouse, to be erected on the sunset side of the river.

WILLIAM CRASTON.

BUFFALO.

The Criterion Stock co. presented Rosedale at the Star May 28-2 to large audiences. On the whole, this offering seemed much more acceptable to the average Summer patron than was the heavier production of Carmen that the co. gave last week. Joseph Kilgour took the leading role, and his interpretation was most pleasing. He received good support from Annie Sutherland. Helen Russell and Thomas Bridgeman shared the honors with the leading players.

For the last week of the season at the Lyceum Manager Laughlin secured Reaping the Whirlwind, and business has been large all the week. The play is well staged and presented by a co. of more than usual merit. Edward Mordant and Joseph Callahan share the honors. The season now at a close has proved to be one of the best since Manager Laughlin assumed charge.

HARVEY W. RUSS.

MINNEAPOLIS.

Kellar played a brief engagement at the Metropolitan Theatre May 24-26 to good business. Boston Lyric Opera co. 3-9.

Uncle Tom's Cabin opened for a week at the Bijou Opera House 27 to two good sized houses. Both play and co. made an emphatic hit. For Fair Virginia 3-9.

A Box of Monkeys and Drifted Apart were given at the Lyceum Theatre 31 by local amateurs.

Minneapolis Lodge of Elks, No. 44, dedicated their new pipe organ 31. The musical programme was of a very enjoyable character and included instrumental numbers by A. M. Schuey and Will Marshall, vocal solos by Mrs. F. D. Larrabee, Mrs. W. H. Williams, and the Elks' Quartette.

F. C. CAMPBELL.

COLUMBUS.

The Southern closed with Willie Collier in Mr. Smooth to a good house May 30. The star and the excellent cast were highly appreciated.

At the High Street the season closed 24-26 with A Grip of Steel, which was ably interpreted by a good co.

At Olentangy Park Plays and Players, interpreted by a fair co., did well 27-2.

Two Merry Tramps played to fair business at Minerva Park 27-2. Wilbur-Kirwin Opera co. 3—indefinite.

J. B. DAVIE.

INDIANAPOLIS.

The theatres are all dark, but the Park will reopen next week for three nights with an entertainment by the Bohemians, a local organization of colored people.

Fairbank has signed for the Summer, with the Royal Hungarian Orchestra as the attraction. The management will operate presenting vaudeville later in the season.

ALLEN S. WOODALL.

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CORRESPONDENCE

ARIZONA.

PHOENIX.—DORRIS THEATRE (E. M. Dorris, manager): The Girl from Chili to good business May 19.

ARKANSAS.

FORT SMITH.—TILLES THEATRE (George Tilles, manager): Lyllian Attwood in Sapho 4.

CALIFORNIA.

OAKLAND.—MACDONOUGH THEATRE (Ed. Smith, manager): The Evil Eye May 21, 22 to packed houses. Al. H. Wilson and Fannie Bloodgood were very entertaining. Neill Stock co. 28-2. John Drew 11.——DEWEY THEATRE (Landers Stevens, manager): Stevens Stock co. in Quo Vadis 21-27 to S. R. O. entire week; performance acknowledged to be the best presented by the stock co. The Girl I Left Behind Me 28-2.——ITEMS: Alice Nielsen has arrived and will spend her vacation with her mother, who resides in this city.—Maud Miller has closed her engagement with the Stevens Stock co. Her place will be temporarily filled by Helen Bell.—The three weeks' run of Quo Vadis was the largest ever known in Oakland.

LOS ANGELES.—THEATRE H. C. Wyatt, manager): The Frawley co. closed a most successful engagement May 26, appearing in David Garrick, In Paradise, and Moths during their last week. John Drew 28, 29. M. B. Curtis 3.——MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager): The Brownies in Fairyland scored a success in every way 20-26. The Girl from Chili 27. The Frawley co. 2 for four weeks.——ITEMS: Fred Cooper, well known and liked here as the first manager of the Burbank Theatre, is in town, representing M. B. Curtis.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, manager): The Real Widow Brown drew only a small attendance May 22; performance did not take. The Evil Eye drew crowded house 25; performance satisfactory. John Drew 31. The Girl from Chili 12. Henry Miller 16. Kellar 28.

SANTA ANA.—GRAND OPERA HOUSE (William McCulloch, manager): Season closed May 25 with The Girl from Chili. It is one of the best of its kind, and was ably presented. The Brownies in Fairyland, by S. H. Friedlander and Co.'s organization, assisted by home talent, 2.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): The Brownies in Fairyland May 18, 19; S. R. O.; M. B. Curtis in Sam'l of Posen 22; satisfactory business. The Evil Eye 26; S. R. O.; audience enthusiastic. John Drew 30.

POMONA.—ARMORY OPERA HOUSE (N. C. Pedley, manager): The Brownies in Fairyland, management of J. Duke Murray, pleased good audience May 28. Morrison Concert co. 1. Arabian Nights (local) 6.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): The Evil Eye May 23; fine production; S. R. O. John Drew 1.

COLORADO.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): Nashville Students May 20; crowded house; good co. Fisk Jubilee Singers 26; small audience. Sapho 6.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Nashville Students May 22; fair business; performance good. Sapho 30. Quo Vadis 4.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): Si Perkins to crowded house May 27; performance very poor. Quo Vadis 8.

CONNECTICUT.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunnell, lessee; Walter L. Rowland, manager): The Pequonnock (local) Minstrels May 29 gave a performance, assisted by a semi-professional olio, which shamed many a regular minstrel organization. The Jeffries-Corbett fight pictures attracted local sports 1, 2.——SMITH'S THEATRE (Edward C. Smith, manager): Apple Blossoms (local) 30 was a pecuniary success and gave good value to its audiences. Hello, Bill, with an excellent co., closed regular season 31-2.——ITEMS: By an agreement recently made by the estate of the late J. H. McMahon and his partner, P. W. Wren, the decedent's widow takes Pleasure Beach, and announces she will manage it herself.—Rumor places J. H. Wilkes, the Park City Theatre's treasurer, in a similar position at the Beach this Summer.—Manager Smith will spend most of the Summer superintending the renovation of his theatre, taking his recreation hereabouts behind his new road horse.—Treasurer Shoenwalter, of Smith's, will spend his vacation at Brookfield.—Five different gentlemen have schemes "in embryo" for putting on vaudeville entertainment this Summer, it being doubtful if any of them will survive except the one at Pleasure Beach. W. P. HOPKINS.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Jeffries-Corbett fight pictures May 30, 31; large gatherings.——ITEM: The Grand closed 26, and will reopen the last of August. The season far exceeded Mr. Bunnell's expectations, being the most profitable in years.—The out-of-door theatre at Savin Rock is fast nearing completion. The usual band concert Decoration Day ushered in the season. High-class vaudeville will be offered afternoon and evening.—Mr. and Mrs. Bunnell will leave for their Summer home at Southport 3.—Manager and Mrs. Van Buren, of the Grand, will, as usual, spend the greater part of the heated term on the Jersey coast.—Treasurer George Peterson, of the Hyperion, will leave in July for a yachting trip with friends.—Press Agent F. G. Morton will go as usual to the Berkshires for a few weeks. JANE MARLIN.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Dunn and Laluff's Minstrels (local) May 30 pleased a large audience.

GEORGIA.

ATLANTA.—GRAND (Henry and Julius De Give, managers): Edwin Markham lectured May 23 to large and pleased audience.——ITEM: Manager Henry De Give has returned from his wedding journey through the North.

AMERICUS.—Primrose and Dockstader's Minstrels, under canvas, May 28; large and pleased audiences.

IDAHO.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): Quo Vadis May 18; fair house and performance. Boston Lyric Opera co. 21; good house; fair performance. Barlow Brothers' Minstrels 28.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, manager): Dark.——ITEM: A smallpox scare, that proved to be chicken pox, seems to have driven all the attractions away.

POCATELLO.—PAVILION (H. B. Kinport, manager): Nashville Students May 23; S. R. O.; audience pleased.

ILLINOIS.

SPRINGFIELD.—CHATTERTON OPERA HOUSE (George Chatterton, manager): Manhattan Opera co., who were to play at the Summer Theatre at Fair Grounds week of 21-27, abandoned the Fair Grounds because of cold weather and finished their date here in the Chatterton, presenting Said Pasha, The Bohemian Girl, The Mikado, Olivette, Pinafore, The Chimes of Normandy, and Fra Diavolo to small but pleased audiences.——ITEMS: Manager Chatterton has gone to New York, where he and Manager Grove, of Evansville, Ind., will attend to the bookings for the new circuit, comprising over twenty cities in Indiana and Illinois.—A. R. Law, of Chicago, has returned home after securing contract for the interior decoration, four sets of scenery and a drop curtain for the remodelled Chatterton's Opera House.

BLOOMINGTON.—GRAND OPERA HOUSE (J. T. Henderson, manager): Manhattan Opera co. opened for a week May 28 with Said Pasha to a well filled house; audience pleased. The Bohemian Girl 29.——ITEM: Maud Light, of this city, is a recent addition to the professional ranks. She is a graduate of the Conway School of Acting, of Chicago, and played the latter part of the season with James K. Hackett in The Pride of Jennico. She has an engagement for the coming season to appear with Mr. Hackett in Richard Carvel. Her success is very gratifying to her many friends, who predict for her a brilliant future.

BELVIDERE.—DERTHICK'S OPERA HOUSE (W. H. Derthick, manager): Roanoke May 31. Belvidere Vaudeville co. 4.——ITEM: The Uitlander Club gave a complimentary entertainment to about eight hundred friends 25. On the programme were Clara Morris, reader; George Nelson Holt, soloist, and the Belvidere Orchestra.

FREEPORT.—GRAND OPERA HOUSE (A. C. Knorr, manager): Hal Reid's play Roanoke was presented before a fair audience March 29; satisfactory performance.

ELGIN.—OPERA HOUSE (Fred W. Jencks, manager): Hi Henry's Minstrels May 25; large house; performance good. Roanoke 28; fair house pleased.

AURORA.—OPERA HOUSE (J. H. Plain, manager): Hi Henry's Minstrels pleased a large house May 24. Holden Comedy co. opened for a week 28.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager): Hal Reid's Roanoke May 27; fair business; co. ordinary. Season will close with Murray and Mack 3.

ROCKLAND.—OPERA HOUSE (C. C. Jones, manager): Hi Henry's Minstrels pleased a good house May 26.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): Hi Henry's Minstrels pleased a large sized audience May 22. Season closed.

MARENGO.—OPERA HOUSE (E. D. Patrick, manager): Roanoke, 1.

INDIANA.

SOUTH BEND.—AUDITORIUM (H. G. Sommers, manager): The Castle Square Opera co. stopped here on its way from New York to the Studebaker Theatre, Chicago, for two nights, presenting The Mikado and Martha May 28, 29, to large houses, closing the Auditorium's season. The performances were excellent, the chorus work being unusually strong. Music was furnished by the regular orchestra from the Studebaker, Chicago, assisted by P. Darlington Coster on the pipe organ.——ITEMS: The season just closed has been a most successful one at both theatres.—The report that reached here some weeks ago from Cuba of the death of St. John Lewis, the Chicago scenic painter, has been proven untrue by receipt here of a letter from Mr. Lewis, who is living at present at Quemados, a suburb of Havana.—The building of a Summer theatre at Springbrook Park by the Indiana Railway Co., has been abandoned for the present season.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, manager): Vogel and Deming's Minstrels May 24, excellent performance; good audience. Tuxedo Minstrels (local) 31.

IOWA.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Orpheum Vaudeville co. May 25; fair business; performance fair. Mable Hite, who played at the Park Casino last season, was warmly welcomed. Florence Evans' song was the best part of the programme. Georgia Minstrels opened 28 to fair house and seemed to please.——ITEMS: Georgia Minstrels will open the Riverside Aerial Casino May 30 with matinee, and play there 31-2.—The Columbia Stock co. will open a Summer season of stock at the Casino 11.—Mabel Hite, of the Orpheum Vaudeville co., was badly handicapped in her act by a cold. This was her first appearance since Christmas, she having been ill since then.—Treasurer Rounds is in Omaha with the ball club, looking after the finances for Manager Beall.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Redmond Dramatic co, May 21-26, presenting Side by Side, The Mountain Girl, The Sailor, Davy Crockett, The Cashier, and Rip Van Winkle, to good houses. A Chafing Dish Party was presented 28 by the pupils of the High School to S. R. O.; entertaining performance; receipts, $250. Ten Nights in a Barroom 30.

WATERLOO.—ITEMS: Cedar River Park will be opened 4 by Bob and Eva McGinley.—Superintendent F. J. Sessions, of the Waterloo Schools, has resigned to take the lecture platform, having contracted with the Tripler Co., of New York, to give demonstrations of Liquid Air. Mr. Sessions is the secretary of the Waterloo Chautauqua. He will continue to serve in that capacity for this season at least.

KEOKUK.—OPERA HOUSE (Chamberlin, Harrington and Co., managers): Dark.—— CASINO (J. C. Hubinger, manager): Ewing-Taylor co. opened for two weeks' engagement May 28, presenting Money. A Social Fraud, 29; large and pleased audiences.

CEDAR FALLS.—PACKARD'S OPERA HOUSE (Williams and Bassett, managers): Palmer's Ten Nights in a Barroom May 25; S. R. O.; performance fair. Season closed.

COUNCIL BLUFFS.—DOHANY THEATRE (Stevenson and Kennedy, managers): New York All Star Vaudeville co. May 27: fair business.

MASON CITY.—PARKER'S OPERA HOUSE (A. T. Parker, manager): The Knowles, hypnotists, May 21-26; fair audiences.

KANSAS.

TOPEKA.—CRAWFORD OPERA HOUSE (O. T. Crawford, manager): Stephen-Fitzpatrick co. presented A Husband on Salary May 21, 22; good audiences; creditable performances.

THOMAS R. HYATT.

HUTCHINSON.—OPERA HOUSE (W. A. Lee, manager): Mitchell's Comedy co. May 21-26 in Divorce, Escaped from Sing Sing, Jack's Wife, Brother Against Brother, My Uncle, and Struck Gas; fair business. Chase and Oldfield's Musical Comedy co. 4. Curtis Comedy co. 11-16.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Sapho May 24; large house; co. good. Season closed.

GREAT BEND.—WILNER'S OPERA HOUSE (J. F. Lewis, manager): Jack's Wife (local) 1, under the management of Roy D. Way and Marie Barborka.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, manager): Krause-Taylor co. May 29-2 opened to large house.

HORTON.—HIGH STREET OPERA HOUSE (Bailey and Fox, managers): Projectoscope 25.

KENTUCKY.

PADUCAH.—LA BELLE PARK (W. C. Malone, manager): The Stock co. presented Innisfoil, and Our Friend Gabriel Rosdebaum May 21-26 to capacity.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): Katherine Rober May 28-2 in A Nutmeg Match, The Clemenceau Case, Sapho, Madame Sans Gene, The Devil's Mine, Killarney, Shall We Forgive Her, and Romeo and Juliet, to good houses.——PORTLAND THEATRE (E. E. Rounds, lessee and manager): The Burglar 28-30 was well attended. The Moreaus (local) 31-2, presenting Kathleen, The Squire's Daughter, and Finnigan's Fortune.——ITEMS: Harry F. Allen, an amateur of this city, has signed with the Rocky Point Theatre Stock co., of Providence, R. I., for the Summer, and has been engaged by W. H. Crane for next season.—Isaac B. Rich, of Boston, was in town 24.—James Moore has been re-engaged to manage the Jefferson Theatre, next season.—E. J. Sullivan, manager of Poli's Theatre, Waterbury, returned 25 to his home in this city, where he will spend his vacation.

BELFAST.—OPERA HOUSE (Bray and Maxfield, managers): Pinafore (local) May 28-29, was a great success pecuniarily and one of the best productions of comic opera ever seen here. R. P. Chase made a great hit as Dick Deadeye, and Mrs. E. S. Pitcher as Buttercup, and W. J. Havner as Sir Joseph, deserve special mention. Mrs. E. P. Frost was obliged (on account of throat trouble) to give up the part of Josephine in which she was especially fine, and at very short notice Lizzie M. Brown, leader of the Cicillian Quartette of Portland, sang the part most acceptably. Davis and St. George Dramatic 4-6. Ravel's Humpty Dumpty 21.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): A Young Wife May 24 pleased two large audiences. John L. Wooderson, a former resident here, and Miss Alberta Lee, formerly with the Nell Florence Stock co., playing here last Summer, are with the co., and received a cordial welcome. Season closed.——ITEM: Tommy Donnelly's Minstrels, a co. of sixteen people, have been organized for a Summer tour through Eastern Maine, under the management of F. A. Owen, of the Opera House. They will open in Brewer 1.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager): Elroy Stock co. opened May 28 for a week to the capacity. Plays: The Land of the Midnight Sun, Friends, A Spring Chicken, Northern Lights, Sapho, and The Creole.——ITEM: E. D. Jameson, advance agent and manager Culhane, Chace and Weston's Minstrels, is home for the Summer.—The season of the Columbia closes 2.

CAMDEN.—OPERA HOUSE (W. R. Gill, manager): A Young Wife May 23; good business; delighted audience. A co. of amateurs from Belfast satisfied a good house with Pinafore 25. The Burglar 4. Sapho 6.

AUGUSTA.—MEONIAN HALL (Locke and Merrill, managers): Stevens Comedy co. May 21-26 to good houses in The Noble Outcast, Uncle Sam's Boys, Trina; or, Beyond the Rockies, Lynwood, and Captain Bob.

ROCKLAND.—FARWELL OPERA HOUSE (R. H. Crockett, manager): A Young Wife May 22 packed the house and pleased.

HOULTON.—OPERA HOUSE (W. T. French, manager): Billy Van's Minstrels May 19. Return date 23. Jessie Harcourt co. 7-9. A Young Wife 15.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, managers): Arnold Stock co. to good business May 21-26. Bills presented: Guilty Without Crime, The Little Duchess, East Lynne, and Ten Nights in a Barroom. Deshon Opera co. opened for a week 26 to a large house, presenting La Mascotte. Repertoire also includes Fra Diavolo, The Bohemian Girl, The Chimes of Normandy, Olivette, Giroflé Giroflà, and Said Pasha.

HAGERSTOWN.—ACADEMY OF MUSIC (Charles M. Futterer, manager): Arnold Stock co. in Guilty Without Crime opened for a week May 28 to a fair and pleased audience.

MASSACHUSETTS.

NORTH ADAMS.—COLUMBIA THEATRE (James A. Reagan, manager): Dark.——WILSON THEATRE (Thomas Hanley, manager): The stock co. still does good business. Chick was presented last of week ending 2, with a good vaudeville performance each afternoon, in which appeared Craig and Ardell, Marion Hart, the Murphys, Helen Jewell, and others; the co. will make a circuit of parks during the Summer.——ITEMS: G. R. Sanderson, of Fitchburg, where he has managed the Cumings Theatre, is to have charge of the Richmond Theatre, now building here, that will be opened Sept. 17 by Viola Allen. Mr. Sanderson will locate permanently in North Adams, and will also look after the Summer theatre, which the Richmond estate promise for next season at Valley Park.

MARLBORO.—THEATRE (F. W. Riley, manager): Amherst College Seniors in Hunting for Hawkins May 29; fair business; good performance. Two Marlboro boys were in the cast, The Twin Ministers 8.——ITEM: D. J. Sullivan, a Marlboro boy, and Sidney Toler, both of Corse Payton's Comedy co., have enlisted the services of Marlboro and Hudson amateur players to support them in the production of Mr. Toler's new play, The Twin Ministers. Mr. Edward Collins is managing the business end.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Robinson Opera co. opened for a week in Fra Diavolo to large and pleased audience May 28. Marie Laurens, Lizzie Gonzalez, Rosie Barton, Ben Lodge, and Frank Nelson made hits.

FITCHBURG.—CUMINGS' THEATRE (George E. Sanderson, manager): Professor A. E. Carpenter gave his laughable entertainments, illustrating hypnotism and mesmerism May 21-26; did not draw well; this attraction closes this theatre for the season.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): A number of the professional friends of D. J. Sprague, former manager of A Social Session, will give him a benefit 3.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Season closed May 26 with Robinson Comic Opera co.

MICHIGAN.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): On May 24, 25 was held Adrian's first annual May Music Festival, under the auspices of the Monday Night Club and the St. Cecilia Chorus. At the matinees on the 24th, the Gaines Quartette, of Detroit, under the direction of Professor S. R. Gaines; Mrs. S. R. Gaines, soprano; Emma Beyer, contralto; James Moore, tenor, and William Bartels, basso, presented a mixed programme concluding with In a Persian Garden. The second recital, 24, evening, was by the Schubert Trio, of Toledo, O.; Mrs. Frank Rigdon Williams, pianist; Philip Steinhauser, violinist; Rudolph Spell, cellist, assisted by the St. Cecilia Chorus, under the direction of Mrs. Glendora Mason-Johnson. The third recital was by Maud Reese-Davis, soprano; Julius V. Seyler, pianist, and Alfred Hofmann, 'cellist. The fourth and last recital was by Max Heinrich and his daughter, Julia Heinrich, evening, 25, which was a very fitting climax to a two days' feast of music and insures a continuation of the festivals each year. They were a splendid success from both a musical and a pecuniary standpoint.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. Booker, manager): The Princess Bonnie (local) May 24; S. R. O.; pleasing entertainment. West's Minstrels 25; crowded house; pleased audience. The Princess Bonnie was repeated 26 to S. R. O. Have You Seen Smith 1. Irving French co. 4-6. Sapho 13. Lacey and Altman's co. 18-20.

KALAMAZOO.—ACADEMY OF MUSIC (R. A. Bush, manager): Vogel and Deming's Minstrels May 26 were well received by a small audience. Arthur Deming and John Queen shone especially.——ITEM: The Grand Opera House has closed as a place of amusement, and will be converted into business offices.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, manager): Vogel and Deming's Minstrels drew well May 25 and gave the best burnt cork performance of the season. Arthur Deming and John Queen did themselves special credit and the olio was very strong. The Brand of Cain 30.

FLINT.—STONE'S OPERA HOUSE (H. A. Stone, manager): Clark and Wood co. pleased good houses May 22-26 in The Vendetta, The Gates of Justice, The Two Orphans, Dr. Jekyll and Mr. Hyde, and Jack Sheppard. Maxwell Stock co. 28-2.

MARQUETTE.—OPERA HOUSE (E. S. Rice, manager): West's Minstrels May 24; S. R. O.; performance good. The Egyptian 5. Ward and Vokes 7.

CALUMET.—THEATRE (John D. Cuddihy, manager): West's Minstrels May 23; good business; excellent attraction. Ward and Vokes 6. Have You Seen Smith canceled May 28.

JACKSON.—ATHENAEUM (H. J. Porter, manager): The Maxwell Stock co. closed a week's engagement May 26; business light. Vogel and Deming's Minstrels 29.

MUSKEGON.—OPERA HOUSE (Cayan and McGraft, managers): Altman's Dramatic co. May 28-30 opened in The Flood Tide, pleasing a large audience.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Vogel and Deming's Minstrels May 28; large and pleased audience.

MANISTEE.—THE GRAND (Edward Johnson, manager): Kline's cinematograph May 22-24 pleased S. R. O.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): Lacy and Altman's co. 11, 12.

LANSING.—BAIRD'S OPERA HOUSE (Fred J. Williams, manager): Vogel and Deming's Minstrels pleased fair business May 30, giving satisfaction.

OWOSSO.—SALISBURY OPERA HOUSE (C. R. Salisbury, manager): Labadie's Faust May 26 to good business. Maxwell Stock co. 4-6. Quo Vadis 7.

MINNESOTA.

DULUTH.—LYCEUM THEATRE (E. Z. Williams, owner and manager): West's Minstrels 21 were cordially received. Murray and Mack in Finnigan's Ball 24; good business. Ward and Vokes 2. The Flints 4-9. N. C. Goodwin and Maxine Elliott 25. The Evil Eye 30.

MANKATO.—THEATRE (Baer and Beall, lessees; C. H. Grisbbe, Jr., resident manager): William Owen in A Gilded Fool May 22; fair house; performance well received. The Knowles, hypnotists, opened for a week 28. Warner Comedy co. 4-9.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): On the Suwanee River May 26; scenery and co. good; small house.

WASECA.—WARD'S OPERA HOUSE (E. W. Ward, manager): Dark.——ITEM: Manager and Mrs. Ward returned from their wedding trip May 29.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): William Owen in A Gilded Fool May 25 pleased a full house.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch Brothers, managers): A Spring Chicken May 23; good house pleased. McEwen 28-31.

ST. PETER.—OPERA HOUSE (H. Ludcke, manager): Pabst Theatre co. 4. Fun on the Levee 8.

MISSOURI.

WARRENSBURG.—MAGNOLIA OPERA HOUSE (Isaac Markward, manager): Kate Ellis Pond's School of Dramatic Art gave a creditable performance of The Old Homestead to a packed house May 25. The local Knights of Pythias will give a burlesque initiation 31, after which the house closes for the Summer. This has been a most successful season.——PERTLE SPRINGS CASINO (J. H. Christopher, proprietor): The Summer Stock co. will open 28 for a season of ten weeks.

JOPLIN.—CLUB THEATRE (George B. Nichols, manager): Sapho May 26, 27; packed houses. May Wheeler and Edward Elsner were excellent. Season closed.

CARTHAGE.—GRAND OPERA HOUSE (Don. C. Hamilton, manager): Sapho May 28; excellent performance; small house. Passion Play Pictures 29.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (G. O. McFarland, manager): Ward and Vokes in The Floorwalkers May 20, 21 to big business. Quo Vadis 22; light houses. Boston Lyric Opera co. 23-26; satisfactory performances, but business not what was deserved. Knobs o' Tennessee 27-30. Barlow Brothers' Minstrels 2. Kellar 3-5. A Spring Chicken 6, 7.——SUTTON'S NEW THEATRE (Dick P. Sutton, manager): Clara Mathes Comedy co. opened for four weeks 29 in Heroes of '98.——ITEM: Manager McFarland has returned from his visit to 'Frisco.

HELENA.—MING'S OPERA HOUSE (E. T. Wilson, manager): A Rag Baby May 21; good house; fair performance. Quo Vadis 23; fair house; pleased audience. Local Minstrels 24; crowded house; performance creditable. Dr. Syntax (local) 29, 30. Kellar 2. The Evil Eye 21. N. C. Goodwin and Maxine Elliott 22.

GREAT FALLS.—GRAND OPERA HOUSE (Park and Frary, managers): Quo Vadis May 24; excellent performance; big house. Dr. Syntax 1. Nashville Students 2. Daniel Sully 8. N. C. Goodwin and Maxine Elliott 19.

BOZEMAN.—OPERA HOUSE (A. R. Cutting, manager): Ward and Vokes in The Floorwalkers May 22; good co.; fair house. Knobs o' Tennessee 31. Barlow Brothers' Minstrels 4.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Ward and Vokes, May 24, in The Floorwalkers; fair and pleased audience.

MISSOULA.—UNION OPERA HOUSE (John Maguire, manager): Boston Lyric Opera co. May 22 pleased a large audience. Barlow Brothers' Minstrels 29.

NEBRASKA.

FREMONT.—LOVE'S THEATRE (Para Love, manager): Dark.——ITEMS: Another and probably permanent change has taken place in the management of the Love. Para Love, daughter of the late J. W. Love, succeeds Mr. Irwin in the management of the house. Miss Love is a young woman of much business ability and should make a success of the venture. She will be assisted by A. A. Nehrbas at the front of the house.—J. T. Backman, of Backman's Glass Blowers, is here for the Summer, having properties and scenery built for his repertoire co., that will open here in August. The co. will gather here for rehearsal shortly.

BROKEN BOW.—NORTH SIDE OPERA HOUSE (E. E. Purcell, manager): Louise Brehany Concert co. to small business May 22; performance fine. Alba Heywood 22.

BEATRICE.—PADDOCK OPERA HOUSE (R. D. Fuller, manager): New York All Star Vaudeville co. May 22; light business; poor performance. Season closed.

NEBRASKA CITY.—THE OVERLAND (Charles Payne, manager): New York All Star Vaudeville co. May 24 to fair business; failed to please.

NEW HAMPSHIRE.

LACONIA.—MOULTON OPERA HOUSE (I. M. Cottrell, manager): A Country Merchant May 28 pleased a fair house. Howe's Moving Pictures 31. Pat Maloney's Irish Visitors 7.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): A successful season closed May 30, with Pat Maloney's Irish Visitors; good house; audience pleased.

NEW JERSEY.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): Champlin and Mayo's The Gems opened for a week May 21 in Passion's Slave to over 1,100 paid admissions; co. good; and continued to S. R. O. all week, producing The Curse of Pride, Wild Oats, The Octoroon, Her Double Life, The Diamond Necklace, and The Banker's Victim. The American Girl 31. Monte Carlo Girls 5.

ORANGE.—COLUMBUS THEATRE (John T. Platt, manager): The members of the Y. M. C. L. Union gave a creditable performance of The Fatal Card May 30; the play was well mounted, and held the attention of a good sized house.——ITEM: Orange Lodge of Elks are holding an open air carnival 28-2. It has been patronized liberally.

WASHINGTON.—OPERA HOUSE (Robert Petty, manager): Hazel Wood co. May 21-26 presented Down the Slope, The Klondyke Find, The Cannon Ball Express, The Scout, The Dashing Widow, and Surrender.

NEW YORK.

ALBANY.—EMPIRE THEATRE (Adolph Gerber, manager): The first public performance of Hal Reid's The Prince of the World was given May 28 to S. R. O., and it will run the rest of the week. The co. has been thoroughly drilled and the performance runs quite smoothly. Still, it is very doubtful whether it will ever be a popular success. Some of the characters are very strong and are played well. Bertha Belle Westbrook, who aided Mr. Reid in writing the play, is a capable actress, and is especially strong in the part of a Christian maiden. The bill will be changed 4 to The Little Devil.——HARMANUS BLEECKER HALL (H. R. Jacobs, manager): The Snow and Heron Stock co. played Quo Vadis, it is said, to 10,000 people during the week of 21-26, and it will be continued till 31, when The Red, White and Blue will be produced, followed by The Three Musketeers, and The Crime of a Century.——PROCTOR'S (Fred. F. Proctor, manager; P. F. Nash, resident manager): In Honor Bound and Mrs. W.'s Boarders was the bill presented by the Bond Stock co. 24-26. Sumner Gard as Professor Granby in the comedy had a fat part, and he took advantage of it, showing that he is a clever comedian. The School for Scandal 28-30 tested the strength of the entire co., and they stood it well. Francis Kingdon's Sir Peter Teazle, and Adelaide Keim's Lady Teazle were capital. William Courtenay made his first appearance of the season as Charles Surface. He was a great favorite last season, and the applause with which he was greeted showed that he was not forgotten. Among the others in the cast are Messrs. Bond, Frankel, Gard, Hyde, Edwards, Albion, Smiley, Maitland, Worseley, and Misses Spinney, Lewis, Griffith, Sanborn, and Hathaway. The comedy is well staged, prettily costumed, and the house is packed to the doors at each performance. House and Taming a Butterfly 4-6.——ITEMS: Manager H. R. Jacobs has leased Harmanus Bleecker Hall for the year ending July 1, 1901, but is obliged to retain that name in all advertisements and bills.—George Clapham has resigned as press agent for Manager Jacobs, and is succeeded by Harry Converse.

YONKERS.—MUSIC HALL (William J. Bright, manager): May Irwin in Sister Mary May 26 was greeted with great applause from a large house on her reappearance here after several years' absence.——ITEM: The Mikado was rendered at the Park Hill Country Club House by the members of St. Andrew's Choir, who were ably assisted by Maud Hollins, of the Jefferson De Angelis co., in the part of Yum-Yum, and Julian Edwards, who conducted ably. Cecil Hollins acted as stage-manager, and was obliged to respond to a curtain call. The part of the Mikado was taken by George H. Thomas, a young amateur, who won applause from the audience by his fine voice. Others in the cast were Hamilton Jaffray, William E. Maxwell, Ernest Newman, Charles Layman, Miss Beer, Mary Pearce, Master Ashmead, and others. The club house was crowded.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): Quo Vadis, as presented by the stock co. May 27-2, scored an unqualified success; the cast called for the full strength of the aggregation, with several special additions, notably Harrison J. Wolfe, who played Vinicius in an admirable manner; Ralph Cummings, as Petronius, made much of the character; Francis Drake displayed her ability as Lygia; attendance large.——LYCEUM THEATRE (A. F. Wolff, manager): The stock co., headed by Jessie Bonstelle and Orrin Johnson, appeared to good business 27-2. Denise being the attraction. Madame Sans-Gene 4-9.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): Weber and Fields closed the season at this house May 28, and drew a large and pleased house at advanced prices. With The Whirl-i-Gig and Barbara Fidgetty Weber and Fields, Peter Dailey, Charles J. Ross, David Warfield, John T. Kelly, Lillian Russell, and Irene Perry were warmly welcomed.——BASTABLE THEATRE (S. S. Shubert, manager): The stock drew fairly 28-2 in The Sporting Duchess; performances good.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): Season closed with May Irwin in Sister Mary May 25. The theatre will remain closed until August 6, when Primrose and Dockstader's Minstrels will appear.——ITEMS: It appears doubtful if James R. Smith's benefit will take place 1.—Daniel R. Ryan is umpiring State League ball games this season, so he is frequently here.

GLOVERSVILLE.—KASSON OPERA HOUSE (A. L. Covell, manager): May Irwin in Sister Mary May 24 to S. R. O.; performance first-class.——ITEMS: This attraction closed one of the most successful seasons the Kasson has had. One hundred and four performances were given, and a greater part of them were of high class.—The Readsboro Chair Co., of Readsboro, Vt., has secured the contract for seating the new Darling Theatre.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, manager): The American Girl May 26; good business; satisfactory performance.——ITEM: W. F. Bissell has resigned as manager of the Empire Theatre, and is succeeded by J. A. Holden, one of the stockholders. Mr. Bissell will devote his entire time to his music business.

JAMESTOWN.—CELORON THEATRE (Jule Delmar, manager): The Spooners again proved their popularity by opening to capacity May 28 and an advance sale for the week is very large. The theatre has many new improvements, and the orchestra, under the direction of A. C. Bratt, is the finest ever heard at this house.

COHOES.—NEW OPERA HOUSE (E. C. Game, manager): The Spooners closed a week's engagement May 26 to big business. Plays: The Wages of Sin, Rocky Bliss, The Judge's Wife, Dr. Jekyll and Mr. Hyde, The Old Lime Kiln, and A Mountain Pink. This attraction closed a successful season.

SARATOGA SPRINGS.—THEATRE SARATOGA (Sherlock Sisters, managers): Passion Play Pictures began a week's engagement 28 before a large and pleased audience. Local Minstrels 29 to capacity; performance first-class.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): The Macauley-Patton co. began a week's engagement May 28 to a large and pleased audience.

TROY.—RAND'S OPERA HOUSE (Martin and Hallican, managers): Chauncey Olcott in A Romance of Athlone May 25, 26. This closed a highly successful season.

OSWEGO.—RICHARDSON THEATRE (J. A. Wallace, manager): Local talent in Trial by Jury 6. The

Burglar 7. Summer stock co., management of Brooks Hooper, 11, for eight weeks.

HUDSON.—OPERA HOUSE: 'Way Down East May 25 pleased a large house. The American Girl 29; good performance; poor business.

OXFORD.—CITIZENS' OPERA HOUSE (Harry Tew, manager): The Burglar 2.

NORTH CAROLINA.

NEW BERNE.—MASONIC OPERA HOUSE (J. C. Green, manager): Lyceum Stock co., special three nights' engagement, opened to fair house May 29 in Not Guilty, and will also present Trina, The Belle of Chinatown, and Sapho.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): A Spring Chicken drew light house May 22; fair performance. Specialties by Sutherland and Flatt were excellent. On the Suwanee River to small house 25; satisfactory performance. Ward and Vokes in The Floorwalkers to good business 28; production well received. Kellar 29.

FARGO.—OPERA HOUSE (C. P. Walker, manager): On the Suwanee River pleased fair house May 22. A Spring Chicken 24; good business. Ward and Vokes in The Floorwalkers pleased a large audience 28. Regular season will close with Kellar 30.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, manager): On the Suwanee River May 23; fair house; good performance. Ward and Vokes in The Floor Walkers 25; large and pleased audience.

OHIO.

DAYTON.—VICTORIA THEATRE (Lee M. Boda, general manager; G. C. Miller, business-manager): The Victoria Theatre co. brought its season to an abrupt close May 26. It was expected that a venture of this character would not pay, as Summer theatricals at popular prices would not be patronized. The co., with one or two exceptions, was inferior. The members of the co. are now arranging to fill in the rest of what was to have been a ten weeks' season at Springfield, Xenia, and Soldier's Home, one night of each week, but this plan does not look feasible nor productive of gain.—ITEM: G. C. Miller, local manager of the Victoria Theatre, has gone to Columbus to remain until the opening of the regular season.
J. W. WEIDNER.

MARTIN'S FERRY.—STAR THEATRE (J. F. Blumenberg, manager): The Artist's Model May 20 by Wheeling, W. Va., amateurs, to poor business; poor attraction. Season closed.—ITEM: Manager Blumenberg will paint an entire set of scenery and will have new dressing rooms built for his theatre. Next season will open Sept. 1 with the Nashville Students.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): Victoria Theatre Stock co. May 29 canceled.—BLACK'S OPERA HOUSE (Charles P. Brunner, manager): Sapho 31.—ITEM: The Victoria Theatre Stock co. has canceled its dates for the Summer season at the Grand.

CANTON.—THE GRAND (M. C. Barber, manager): Willie Collier in Mr. Smooth pleased a large audience May 29. The performance was for the benefit of the ushers and netted them a good sum. Season closed.

BELLAIRE.—COLUMBIA THEATRE (Edward L. Moore, manager): Sapho, with Nellie Elting as Fanny Le Grande, May 24; good house; audience pleased. Season closed.

LOGAN.—REMPLE'S OPERA HOUSE (Fred A. Koppe, manager): Mayme Yeo, assisted by Flossie Speelman, in tableaux 8.

BELLEFONTAINE.—GRAND OPERA HOUSE (Smith and Whitehill, managers): Sapho 1.

OKLAHOMA TERRITORY.

EL RENO.—OPERA HOUSE (Clarence Via, manager): Mr. and Mrs. D. W. Pitts in concert, under direction of Southern Lyceum Bureau, closed a six months' tour here May 22.

ENID.—OPERA HOUSE (R. A. Wald, manager): Damon and Pythias May 22; full house; good performance.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Appell, managers): Deshon Opera co. closed a week of fair business May 26.—PAXTANG PARK (Harrisburg Traction Co., managers): Muldoon's Picnic was the opening attraction 26, and continued for following week to only fair business in consequence of cool weather.—ITEMS: Manager Nathan Appell, of the Opera House, has joined the army of dramatists and perpetrated his first offense, that of dramatizing Quo Vadis. His version was accepted in competition with several other efforts by the management of the Girard Avenue Theatre, Philadelphia, and will have its initial production 4.—The heirs of the late Dr. G. H. Markley will retain their interest in the lease of the Opera House in connection with Mr. Appell. This arrangement was but recently effected and will continue for the term of the lease, which has several years to run.—It is the intention of the management to add much in the way of improvements to the Opera House during the Summer.—Theodore Vollmer, of this city, with The Cherry Pickers the past season, is ill at his home. His recovery is considered doubtful.—Will Deshon, of the Deshon Opera co., has signed as business-manager of one of the King Dramatic cos. that will be on the road next season.—Your correspondent was shown through the Appell scenic studio by Managers Appell and Fred Cleckner recently, and found the studio, which is a very large building, literally packed with work of every description for the numerous cos. that Manager Appell conducts and also for the chain of theatres he controls. The studio is in charge of Mr. De la Harpe, of New York, with the necessary assistants.

LANCASTER.—BIJOU THEATRE (John W. Hiemenz, manager): Miller, magician, gave five performances and did fair business May 24-26.—CONESTOGA PARK THEATRE (Conestoga Traction co., managers): Lew Simmins' Minstrels 4-9, Young Opera co. 11-16.—ITEMS: John M. Welsh, manager of Welsh Brothers' Circus, spent Decoration Day at his home in this city. He reports that the circus is drawing the greatest crowds in its history.—The Young Opera co. will begin a season of twelve weeks of comic opera at the Conestoga Park Theatre 11. The following is the complete roster of the co.: Minnie Jarboe, Ethel Vincent, Clara O'Neil, Minnie Arling, John E. Young, Walter Thompson, George Ohm, James Donelly. Chorus: Beatrice Gordan, Marguerite Koster, Flossie Sullivan, Florence Thorne, Esther Hull, May Varney, Florence Stewart, Queenie Bainard, James Keely, Dion McFadden, Harry St. Clair, Richard Holbrook, John E. Young, stage-manager, and Chris Burger, musical director.

POTTSVILLE.—ITEMS: John De Aco was elected a member of the Pottsville Gun Club while here and took part in a shoot on May 30. He is an excellent shot.—Manager Edwin Young, of the Academy of Music, left for his new home in Norristown 1.—Saturday was pay day for Pawnee Bill's Wild West show, and Saturday evening a crowd of Mexicans, cowboys and canvas men caused a riot on Railroad Street, where they attempted to enter a house. Shots were exchanged, and two of the crowd, colored men, were knocked out. One of Pawnee Bill's heavy wagons, drawn by six horses, ran away and knocked over several people on the pavement and smashed things in general.—Pottsville will hold a street fair this Summer.—The Academy employes, newspaper men, and others, presented Manager Young with a gold watch and chain as a remembrance three days before his departure to Norristown.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): The Village Postmaster May 18; fair house; excellent performance. Sharkey-Jeffries pictures 22; good house. Willie Collier 2.—OPERA HOUSE (J. G. Ellis, manager): Dark.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (George H. Bubb, manager): Keystone Dramatic co. May 28-2; first half of week in Escaped from the Law, The Senator's Daughter, The Signal of Liberty. Our Step Husband, and Sapho; good business; excellent co.

LEBANON.—FISHER ACADEMY OF MUSIC (Markley, Appell and Neeley, lessees; F. W. Allis, manager): Esther (local) May 25, 26; small houses.

NORTH EAST.—SHORT'S OPERA HOUSE (Charles A. Ensign, manager): Richmond-Barrett co. May 28-2.

DU BOIS.—Phillips' U. T. C. under canvas, 2.

SOUTH DAKOTA.

DEADWOOD.—OPERA HOUSE (Thomas Whittaker, manager): Louise Brehany Concert co. May 25; large audience; excellent entertainment. Elise de Tourney has been canceled. Alba Heywood 15.—ITEM: The Louise Brehany co. assisted at a concert given by local talent May 28. Miss Brehany, soprano, and Miss Schmoll, violinist, won especial praise for very excellent work.

LEAD CITY.—MINER'S UNION OPERA HOUSE (J. C. McLemore, manager): Louise Brehany Concert co. May 30. Alba Heywood 16. Huebner-Settle co. 25.

SIOUX FALLS.—NEW THEATRE (S. M. Bear, manager): Alba Heywood May 30.

TENNESSEE.

MEMPHIS.—GRAND OPERA HOUSE (Thomas J. Boyle, manager): Lady Windemere's Fan, in the hands of the Boyle Stock co., proved a good drawing card May 20-2; Gordon and Hunt, and Sullivan and Weber furnished the vaudeville bill. Manager Boyle's testimonial benefit will occur 2, when season closes.—LYCEUM THEATRE (Frank Gray, manager): Summer opera season will open 11.

KNOXVILLE.—CHILHOWEE PARK AUDITORIUM (Cheino D. Peruchi, manager): Peruchi-Beidini co. opened for the Summer May 21. The repertoire includes In Old Virginia, The Galley Slave, A Western Romance, A Prince in Rags, A Georgia Cracker, The Miner's Pledge, and The Hermit's Legacy.; co. good; business excellent.

TEXAS.

WACO.—AUDITORIUM (Jake Schwarz, manager): Columbia Stock co. May 21-26 presented The Old Inventor and The Lightning Rod Agent; good business and performances. Work and Wages and A Silent Witness 28-2.—ITEM: Manager Schwarz and family left 24 for New York to be absent a month. Stage-Manager L. A. Roginski and Treasurer Harry Lewis will be in charge during Mr. Schwarz's absence.
W. V. LYONS.

DALLAS.—OPERA HOUSE (George Azzy, manager): Sapho, for Manager Azzy's benefit, May 23, 24; full houses. This is practically the closing performance of the season.—ITEMS: The Opera House will undergo thorough renovation and repairs during the Summer.—The Elks' Street Fair, for which great preparations have been made, will open 28.—Citizens have started a movement to erect a $250,000 auditorium.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): Lyllian Atwood co. in Sapho May 21, 22; well filled houses; co. above average. Both performances were for the benefit for Treasurer Mitchell Greenwall, who, as usual, divided with the boys back of the stage. The Lady of Lyons (local) 24-26 pleased good business.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, manager): Manager Walker had a benefit May 22 with Lillian Atwood, supported by a good co. in Sapho. It was well received by a large crowd. Season closed.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): N. C. Goodwin and Maxine Elliott, supported by an excellent co., in When We Were Twenty-one May 26 to a packed house at double prices. Both the stars were repeatedly recalled.—NEW GRAND THEATRE (M. E. Mulvey, manager): Dark.—ITEMS: The Lagoon will open 30, the Salt Palace opens 5 with Campbell's circus, and Saltair Beach 1.—By an arrangement between the owners of Saltair and Garfield Beaches, Garfield will remain closed this season.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Fisk Jubilee Singers pleased a small house May 21. Quo Vadis 2.

VERMONT.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): The Burglar May 25; good performance and house. Bell Rock 28, 29.—MUSIC HALL: Bailey Entertainment co. 1.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, manager): Moving pictures May 23; small house. Sapho 31. Robinson Opera co. 4-9.

VIRGINIA.

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): A Poor Relation to good business May 25. Frank Keenan received an ovation.—ITEM: New Orleans Minstrels under canvas 31.—Season closed.

CHARLOTTESVILLE.—JEFFERSON AUDITORIUM (J. J. Leterman, manager): A Poor Relation May 26; large audience.—ITEM: Allen's New Orleans Minstrels under canvas 31.

WASHINGTON.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): A Rag Baby May 23, 24; good business; performance a disappointment. Mathews and Bulger in their specialty were good. Barlow Brothers' Minstrels 25; large attendance; fair performance.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (J. R. Morrison, manager): International Vaudeville Carnival, with Addie and her lions as the principal attraction, May 24, 25; business fair.

TACOMA.—THEATRE (L. A. Wing, resident manager): A Rag Baby May 25; large attendance; performance unsatisfactory. Maude Courtney was the most pleasing of the cast.

SEATTLE.—THEATRE (J. P. Howe, manager): Alice in Wonderland (local) May 24. A Rag Baby 26, 27.—THIRD AVENUE THEATRE (W. M. Russell, manager): The Silver King to good houses 19-26.

WEST VIRGINIA.

MONONGAH.—COLISEUM (T. M. Gathright, manager): J. D. Flynn's Sapho May 25; small house; performance poor.

FAIRMONT.—OPERA HOUSE (M. R. Musgrove, manager): Jeffries-Corbett fight pictures May 31.

WISCONSIN.

WAUSAU.—THE GRAND (C. S. Cone, manager): Fane-Farrell co. to small business May 28. Hi Henry's Minstrels 4.—ALEXANDER THEATRE (Harry B. Sutherland, manager): Murray and Mack in Finnigan's Ball to fair and pleased audience 26.—COLUMBIA THEATRE (Harry B. Sutherland, manager): Murray and Mack in Finnigan's Ball to S. R. O. 27.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Ferris Comedians in An Innocent Sinner, The Chorus Girl, A Ragtime Coon, The Three Musketeers, and Dad's Boy did big business May 21-26. Hareshoe Club (U. W., local), in Our Boys 29, gave a fair representation to a fair audience. Hi Henry's Minstrels 31.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): Murray and Mack in Finnigan's Ball May 23; S. R. O.; audience pleased. Have You Seen Smith 25; poor house; poor performance.—ITEM: The seating capacity of the house will be increased 150 during the Summer.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Felker, manager): Pudd'nhead Wilson drew fair patronage May 25; fine performance. Hi Henry's Minstrels opened for two nights 27 to fair attendance; performance good. The Flints 30-2.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Pudd'nhead Wilson May 23; house crowded. James Whitcomb Riley 26; large audience. Ferris Comedians 27-2 played My Jim 27, The Favorite Son 28, and An Innocent Sinner 29.

GREEN BAY.—THEATRE (J. R. Arthurs, manager): Pinafore (local) May 24, 25, was exceptionally well put on before large audiences. Murray and Mack in Finnigan's Ball 28; good business and co. Vernon, hypnotist, opened 29 for a week. William Owen 9.

FOND DU LAC.—NEW CRESCENT OPERA HOUSE (P. B. Haber and H. R. Potter, managers): Pudd'nhead Wilson May 24; good house; excellent performance.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, manager): The Empire Comedy co opened for a week May 28, presenting Woman Against Woman; audience pleased.

APPLETON.—OPERA HOUSE (J. W. Thickens, manager): Murray and Mack in Finnigan's Ball May 29; large audience pleased. William Owen 13. Harry Shannon co. 25-30.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Hi Henry's Minstrels 1. William Owen 29, 30.—ITEM: Young's U. T. C. (tent) May 25 to poor business.

EAU CLAIRE.—GRAND OPERA HOUSE (Moon and Stussy Brothers, managers): Murray and Mack in Finnigan's Ball to fair business May 25. William Owen 1.

JANESVILLE.—MYERS GRAND OPERA HOUSE (Peter L. Myers, manager): Hi Henry's Minstrels May 30. Murray and Mack 31.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): Hi Henry's Minstrels 2. William Owen 11.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Hi Henry's Minstrels pleased good business May 29.

NEW LONDON.—GRAND OPERA HOUSE (G. E. Lutsey, manager): William Owen 12.

WYOMING.

LARAMIE.—MANAGER OPERA HOUSE (William Marquardt, manager): Zetta, magician, May 21, 22; performances fair; business light.—OPERA HOUSE (H. E. Root, manager): Taylor and Wand's Sapho 23; good production; large audience.

RAWLINS.—OPERA HOUSE (Louis Schalk, manager): Taylor and Wand's Sapho May 24; audience large and pleased.

CANADA.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): W. S. Harkins' co. in Sowing the Wind, and The Kaffir Diamond May 22-26; business big; excellent performances. On 28 co. presented Stanislaus Stange's version of Quo Vadis, with appropriate costumes and stage settings to a full house. The performance was a splendid one, and Mr. Harkins and his talented co. are to be congratulated on the manner in which the play was given. It will run for the rest of the week.

OTTAWA.—RUSSELL THEATRE (Dr. W. A. Drowne, manager): House closed 24 after a most successful season. Dr. Drowne, manager, was presented with a handsome umbrella by the staff.—GRAND OPERA HOUSE (Joseph Frank, manager): House closed 21 after a very successful season. Extensive alterations will be made during the Summer.

ST. THOMAS.—NEW GRAND OPERA HOUSE (R. A. McVean, manager): Ermine (local) May 17, 18 and 22 to packed houses. The opera was under the direction of J. H. Jones and was enthusiastically received.—NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Dark.

HALIFAX.—ACADEMY OF MUSIC (J. D. Medcalf, manager): Side Tracked May 21-24; excellent business; opened to large audience and closed to S. R. O. Lyceum co. in Hamlet 28 to large audience; good performance.

LONDON.—OPERA HOUSE (A. E. Boote, manager): On the Stroke of Twelve May 17; light business; performance fair. Season closed.

VICTORIA.—THEATRE (Jobert Jamieson, manager): Quo Vadis May 11, 12; light business; good performance.

BELLEVILLE.—CARMAN OPERA HOUSE (Fred Adams, manager): Sapho 4.

CHATHAM.—GRAND OPERA HOUSE (James F. Cairns, manager): Sapho 16.

(Received too late for classification.)

COLORADO.

MANCOS.—OPERA HOUSE (H. M. Davis, manager): Noble Dramatic co, May 14-19 in The Gold King, Fanchon, Reuben Glue, East Lynne, Lucky Ranch, and Our Strategists; good business and co. Fisk Jubilee Singers 25. Sherry Concert co. July 9.

NEW JERSEY.

ELIZABETH.—JACOBS' THEATRE (George W. Jacobs, manager): The American Girl (return dates) May 30; large house; audience pleased. Season closed.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., Oct. 9—indefinite.
ALLEN, VIOLA: Chicago, Ill., May 21-June 9.
ARNOLD STOCK (J. F. Arnold, mgr.): Parkersburg, W. Va., June 4—indefinite.
AUBREY DRAMATIC STOCK (Mittenthal Brothers, mgrs.): Chicago, Ill., May 13—indefinite.
BALDWIN-MELVILLE STOCK (Walter S. Baldwin, mgr.): Montreal, Can., May 28—indefinite.
BELLOWS STOCK: Denver, Col., June 4—indefinite.
BINGHAM, RALPH: Nelsonville, O., June 5, Sabina 6.
BLAIR, EUGENIE (Henri Gressitt, mgr.): Cleveland, O., April 16—indefinite.
BURROUGHS, EDMUND: Bar Harbor, Me., May 28-June 9.
CASTLE SQUARE THEATRE STOCK (J. H. Emery, mgr.): Boston, Mass.—indefinite.
CHAPMAN-WARREN (Earl P. Adams): Columbus, Ga., May 28—indefinite.
CLARKE AND WOOD: Lansing, Mich., June 4-9.
COLUMBUS STOCK: Sioux Falls, S. D., June 4-10, Cherokee, Ia., 11-16, Sioux City 17—indefinite.
CRITERION STOCK (S. H. Maguire, mgr.): Buffalo, N. Y., May 21—indefinite.
CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Denver, Col., May 13-June 9.
DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 23—indefinite.
DREW, JOHN (Charles Frohman, mgr.): Portland, Ore., June 5, 6, Tacoma, Wash., 7, Seattle 8, 9.
EWING-TAYLOR: Keokuk, Ia., May 28-June 9.
FOREPAUGH STOCK: Philadelphia, Pa., Sept. 4—indefinite.
FROST STOCK: Shelburne, N. S., May 28-June 5, Wolfville, Harbor 6-9.
GILLETTE, WM. (Chas. Frohman, mgr.): New York city Nov. 6—indefinite.
GOODWIN, NAT C. (George J. Appleton, mgr.): San Francisco, Cal., May 28-June 9, Portland, Ore., 12, 13, Seattle, Wash., 14, 15, Tacoma 16, Spokane 18, Anaconda, Mont., 20, Butte 21, 22, Helena 23.
GORMAN AND FORD: Canaan, Vt., June 4-9.
HACKETT, JAMES K. (Daniel Frohman, mgr.): New York city March 6—indefinite.
HALL, TONG AND ELDON'S: Coldwater, Mich., June 4-9.
HEARTS ARE TRUMPS (Chas. Frohman, mgr.): Chicago, Ill., May 22—indefinite.
HENDERSON AND McGRANE STOCK: Montreal, Can., May 28—indefinite.
HILLMAN, MAUDE: Saranac Lake, N. Y., June 4-9.
HOLDEN STOCK: Toledo O., April 23—indefinite.
KEMBLE COMEDY: Chillicothe, Mo., June 4-9.
KEYSTONE DRAMATIC (McGill and Shipman, mgrs.): Elmira, N. Y., June 4-9, Niagara Falls 11—indefinite.
KLARK-SCOVILLE (Nep Scoville, mgr.): Elmira, N. Y., June 4-9, Canandaigua 11-16.
LYCEUM THEATRE STOCK: Rochester, N. Y., May 28—indefinite.
LYCEUM CO. (Shipman): St. Johns, N. S., June 3-9.
LYONS, LILLIAM, STOCK: Union City, Mich., June 4-9.
MACK-FENTON STOCK (Wilbur Mack, mgr.): Niagara Falls, N. Y., May 14-June 9, Akron, O., 11-Aug. 25.
MAM'SELLE 'AWKINS (Alfred E. Aarons, mgr.): Philadelphia, Pa., April 23-June 9.
MATHES, CLARA: Butte, Mont., May 28-June 23.
MAXAM AND SIGHTS: Elbow Lake, Minn., June 4-9.
MAXWELL STOCK (A. A. Mudge, mgr.): Owosso, Mich., June 4-6, Midland 7, East Tawas 8, Oscoda 9, Alpena 11-16, Cheboygan 18-20.
MILLER, HENRY: Denver, Col., June 7-9.
NEILL STOCK: San Francisco, Cal., April 23—indefinite.
NEW CENTURY STOCK: Newark, N. J., May 14—indefinite.
OWEN, WM.: Menominee, Wis., June 5, Marshfield 6.
PERUCHI-BELDINI: Knoxville, Tenn., May 21-Aug. 18.
PETER'S COMEDY: Mobile, Ala., May 28-June 9.
PIKE THEATRE CO. (D. H. Hunt, mgr.): Detroit, Mich., April 29-June 9.
PRICE'S POPULAR PLAYERS: Mt. Kisco, N. Y., June 4-6, Catskill 11, 12.
PRICE-ARINGTON: Iola, Kan., June 4-6.
QUO VADIS (Aiden Benedict's): Brooklyn, N. Y., May 14—indefinite.
QUO VADIS (F. C. Whitney, mgr.): New York city April 9—indefinite.
RICHARD'S STOCK: Fredericton, N. B., June 4-9.
ROBER, KATHERINE: Providence, R. I., June 4—indefinite.
ROBSON THEATRE: Columbus, Ga., June 4—indefinite.
SALISBURY STOCK (Sherman Brown, mgr.): Milwaukee, Wis., May 21—indefinite.
SAPHO (Chit Cranford, mgr.): Omaha, Mo., June 4-6.
SAPHO (Julia Glover): Newport, Vt., June 5, Montreal, Can., 11-17.
SEWELL STOCK: Alpena, Mich., June 4-9.
SPOONERS, THE (Edna May and Cecil): Celeron, N. Y., May 28-June 9, Franklin, Pa., 11-16.
SPOONER DRAMATIC: Fredericksburg, Va., June 4-9.
THANHOUSER STOCK (Edwin Thanhouser, mgr.): Milwaukee, Wis.—indefinite.
THE DAIRY FARM (J. H. Wallick, mgr.): Chicago, Ill., May 13—indefinite.
THE GIRL FROM CHILI (Western): San Francisco, Cal., June 11-16.
THE GREAT RUBY: New York city March 19—indefinite.
UNCLE TOM'S CABIN (R. J. Jackson's): McKee's Rocks, Pa., June 5, Pittsburg 6, Braddock 7, Elizabeth 8, Fayette City 9.
UNCLE TOM'S CABIN (Stetson's): Woodstown, N. J., June 5, Elmer 6.
WARNER COMEDY (Ben R. Warner, mgr.): Mankato, Minn., June 4-9.
WHITTAL, RUSS (For Fair Virginia): Minneapolis, Minn., June 3-9.
WOMAN AND WINE (Brady and Ziegfeld, mgrs.): New York city April 2—indefinite.

OPERA AND EXTRAVAGANZA.

BOSTON LYRIC OPERA: Minneapolis, Minn., June 4-9.
CASTLE SQUARE OPERA (Henry W. Savage, prop.): Brooklyn, N. Y., May 7—indefinite.
DESHON OPERA: Richmond, Va., June 4—indefinite.
FAY OPERA: Louisville, Ky.—indefinite.
OLYMPIA OPERA: New Orleans, La., April 23—indefinite.
ROBINSON COMIC OPERA (Frank V. French, mgr.): St. Albans, Vt., June 4-9, Montreal, Can., 11-Sept. 1.
SPENCER OPERA: St. Louis, Mo., June 3—indefinite.
THE BELLE OF NEW YORK: Boston, Mass., May 21—indefinite.
THE CASINO GIRL (George W. Lederer, mgr.): New York city March 19—indefinite.
THE EVIL EYE (Sidney R. Ellis, mgr.): Seattle, Wash., June 3-7, Tacoma 8, 9, North Yakima 11, Walla Walla 12, Spokane 13, 14, Wallace, Id., 15, Missoula, Mont., 16, Butte 18, 19, Anaconda 20, Helena 21, Bozeman 22, Billings 23.
THE LADY SLAVEY: Boston, Mass., April 23—indefinite.
WILBUR OPERA: Providence, R. I., June 4-Aug. 25.

VARIETY.

AMERICAN MOTOGRAPH (John H. Garrison, mgr.) Toronto, Can., Jan. 29—indefinite.
GAY NEW YORK BURLESQUERS: Boston, Mass., June 4-9.
IRISH VISITORS (Pat Mahoney): Bristol, N. H., June 5, Tilton 6, Laconia 7, Farrington 8, Wolfeboro 9.
SAPHO BURLESQUERS: Philadelphia, Pa., June 4-9.
SPAUNS, William Spaun, Jr., Co.: Catskill, N. Y., June 4-9.

MINSTRELS.

NASHVILLE STUDENTS (Rasco and Holland, mgrs.): Bisbee, Ariz., June 5, Blackfoot, Ida., 6, 8, St. Anthony 7, Idaho Falls 8, Pocatello 9, Boise City 11, Caldwell 12, Baker City, Ore., 13, La Grande 14, Walla Walla, Wash., 15, Pendleton, Ore., 16, Portland 17-22.
QUAKER CITY MINSTRELS (Lee Wright, mgr.): Atlantic City, N. J., May 28-June 30.
VOGEL AND DEMING'S (John W. Vogel, mgr.): Toronto, Ont., June 4-9.

MISCELLANEOUS.

BANDA ROSSA (Howard Pew, mgr.): Boston, Mass., May 28-June 20.
BUFFALO BILL: Lynn, Mass., June 6, Portland, Me., 14, Boston 18-23.
CANADIAN JUBILEE SINGERS: Omaha, Neb., June 4-7.
DUNBAR'S: Philadelphia, Pa., May 26-June 9.
ENNA AND WOOD: En route through Chili, S. A.
HARKNESS AND FOX: Frostburg, Pa., June 4, 5, Oliverson 6, 7, Cortez 8, 9.
HARRINGTON'S COMBINED: Oaktown, Ind., June 5, Carlisle 6, Linton 7, Switz City 8, Worthington 9.
KELLAR: Butte, Mont., June 3-5, Spokane, Wash., 7, San Francisco, Cal., 11-23.
KNOWLES, THE (Hypnotists): J. H. Gilpin, mgr.): Owatonna, Minn., June 4-9, Faribault 11-13, Northfield 14-16, Stillwater 18-23.
KONORAH (Max and William Berol, mgrs.): En route through India.
LA PEARLS: Quincy, Ill., June 4-9.
MIKELS, NAT, CARNIVAL: Wilders, Ind., June 5, Wellboro 6.
SEVENGALA (Walter C. Mack, mgr.): Pontiac, Mich., June 4-9, Albion 11-16, Holland 18-23.
SMITH, G. PAUL (Col. G. K. Dunbar, mgr.): Coldbrook, N. J., June 5, 6, Paris 8.
SOUSA'S BAND: Bremen, Germany, June 5, 6, Hanover 7, 8, Halle 9, Leipsic 10-13, Dresden 14-17, Nuremberg 18, Munich 19-22, Wurzburg 23.
VERNON'S: Iron Mountain, Mich., June 11-16, Marquette 18-23.

CIRCUSES.

BARNUM AND BAILEY: Berlin, May 14-June 24.
BUCKSKIN BILL'S WILD WEST: Kalamazoo, Mich., June 6.
FOREPAUGH AND SELLS BROS.: Lawrence, Mass., June 5, Concord, N. H., 6, Manchester 7, Fitchburg, Mass., 8, Greenfield 9, Buffalo, N. Y., 15, Connaught, O., 16, Cleveland 18, Fremont 19, Lima 20, Ft. Wayne, Ind., 21, Muncie 22, Anderson 23.
GENTRY'S DOGS AND PONIES: Jamestown, N. Y., June 5, Dunkirk 6, Bradford, Pa., 7, Olean, N. Y., 8, Hornellsville 9.
GOLLMAR BROS.': Belle Plain, Minn., June 5, Arlington 6.
RINGLING BROS.': Bowling Green, O., June 5, Toledo 6, Ann Arbor, Mich., 7, Owosso 8, Greenville 9.
ROBINSON'S, JOHN: Sandusky, O., June 5.
SAUTELLE'S, SIG.: Poughkeepsie, N. Y., June 5, Fishkill 6, Stormville 7, Brewster 8, Danbury, Conn., 9, New Milford 11, Litchfield 12, Farmington 13.
WALLACE'S: Claremont, N. H., June 5, White River Junction 6, Randolph 7, Burlington 8, Montpelier 9.

ARENA.

ALBANY, N. Y.—Buffalo Bill's Wild West to 25,000 people May 29 at the North Albany grounds.

GOSHEN, IND.—Ed. F. Davis' 10 and 20-cents shows May 30 pleased large crowds. Buckskin Bill's Wild West 5.

ENID, OKLA.—Moore's Circus May 25; fair attendance; poor performance.

GLOVERSVILLE, N. Y.—Ringling Brothers' Circus May 24; large crowds; performances excellent.

PETERSBURG, VA.—Harris Nickel Plate Shows May 26; large attendance; pleasing performance.

CLEVELAND, O.—Ringling Brothers' Circus showed for the first time in this city. Decoration Day, to two immense crowds; they immediately established themselves in public favor. Gentry's Dog and Pony Show has been doing good business May 28-2.

MINNEAPOLIS, MINN.—Professor Gentry's Dog and Pony Show drew large crowds and delighted everybody May 28-2.

ERIE, PA.—Ringling Brothers' Circus May 29 gave the best performance of the kind ever seen in Erie; attendance large. Gentry's Dog and Pony Show 7-9.

INDIANAPOLIS, IND.—Buckskin Bill's Wild West Show May 30; good attendance. Ringling Brothers' 20.

ELIZABETH, N. J.—Welsh Brothers' Circus May 28-30; performance good; business fair.

FALL RIVER, MASS.—Forepaugh and Sells Brothers' Circus May 30 drew a packed tent in the afternoon and a good sized crowd at night. Woodward's trained sea lions gave a marvelous exhibition; Emma Stickney's bareback riding was superb; the Four Potters' aerial act, and Ryan, Weltzel and Zerella on the flying trapeze, also made hits.

GLENS FALLS, N. Y.—Wallace's Circus May 29 to crowded tents; performance pleasing; the Nelson Family deserve special mention.

LA PORTE, IND.—John Robinson's Circus May 29; performances good; packed tents.

POCATELLO, IDAHO.—Gentry's Dog and Pony Show May 23 to good business.

BROCKTON, MASS.—Forepaugh and Sells Brothers' Circus did good business May 28; the trained sea lions were a novelty, and pleased both old and young.

TROY, N. Y.—Buffalo Bill's Wild West May 30 drew two immense crowds; about 22,000 paid admissions in the afternoon and 18,000 at night; this beats the record for Troy.

CHARLOTTESVILLE, VA.—W. H. Harris' Nickel Plate Circus May 14; large business.

TACOMA, WASH.—Norris and Rowe's Trained Animal Show May 25, 26, struck bad weather for tent exhibitions, but gave good entertainments.

SCHENECTADY, N. Y.—Wallace's Circus gave fine performances to overflowing tents May 28.

COHOES, N. Y.—Signor Sautelle's Circus to big business May 29; pleasing performances.

NEWARK, N. J.—Frank G. Bostwick is giving exhibitions of his trained animals May 28-2. One of his elephants was injured in a railroad wreck on the way here, and it is thought the animal will have to be killed. The menagerie was increased by two baby lionesses 28.

WOODSTOCK, CAN.—Lemen Brothers' Circus May 30 to fair business.

POTTSVILLE, PA.—Pawnee Bill's Wild West May 28 to good crowds; satisfactory performance.

NOTES.

The Otis Turner Big Shows opened at Falls Village, Conn., May 26 to packed tents afternoon and evening. Roster: Otis Turner, proprietor; Ben. T. Dillon, manager; Professor John P. Hansen and ten musicians; the Bartletts, Norman, Mominee, O'Kyle Brothers, and Le Baron Trio. George Felbu is in charge of the canvas, and Joseph Hanaway in charge of stock. F. J. Frink and two assistants go eight days ahead.

May Howard, who is traveling in Germany, sends THE MIRROR a copy of the "Wonder Book" of Barnum and Bailey's Circus, now touring the Kaiser's dominion, and some copies of the Berlin papers that show that the press agents of the "Greatest Show on Earth" have not been neglectful of their duties.

It is reported that the old race track at Linden, near Elizabeth, N. J., may be selected as Winter quarters for Buffalo Bill's Wild West.

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THE FOREIGN STAGE.

LONDON.

Kenyon's Widow Fails.—Harvey's Triple Success.—Items of Interest.

(*Special Correspondence of The Mirror.*)

LONDON, May 19.

The first play I have to describe is one which is hardly worth leaving one's home for—namely, Kenyon's Widow, as produced last Saturday by Janette Steer at the Comedy. This has been written by the always smart and ever versatile Charles Brookfield, actor. Brookfield has thought fit to pander in some measure this time to what

HERBERT SLEATH.

he probably thinks is a demand for unpleasant plays. The sort of plays which our Senator Smith denounced in the House of Commons on Tuesday but was promptly sat upon, chiefly because he went to extremes and also because he made a boast of the fact that he never went to the theatre himself and had therefore never seen the plays that he denounced. Kenyon's Widow is not quite so flagrantly pornographic as The Degenerates or your very unpleasant importation, Zaza, but it is quite pornographic enough. For the rest, its plot and general conduct is of a trivial and general character and many of the audience signified the same in the usual manner. The fair Janette will, I expect, presently be putting on something else, haply Gilbert's Pygmalion and Galatea, in which she has often played with success. I am sorry that Brookfield has failed this time, although his play does not deserve a better fate. He is a wonderfully clever fellow (a little too sharp-tongued perhaps), and if anybody ought to be able to write a play he ought. It is but fair to add that Brookfield, just before the production, issued statements to the effect that it had been so altered by the management that he declined to take any responsibility for it. But enough on this head.

The best dramatic venture this week was Martin Harvey's production at the Prince of Wales' on Tuesday of a triple bill. The first piece was a pretty little French Revolutionary drama, Rouget de L'Isle, written around the composer of the "Marseillaise," by the Rev. Freeman Wills and another clergyman who playwritingly names himself "Alfred Fitzmaurice King," but who is really the Rev. Frederick Langbridge, of Limerick, in Hibernia. This strong little drama was succeeded by a dainty and poetic little three-act piece based by Captain Basil Hood upon Hans Christian Andersen's pretty story, "Ib and Christine." The first act of this shows these name parts as children, prettily impersonated by little Vivian Thomas and little Phyllis Dare. In the other two acts the faithful Ib and the fickle Christine, who after forsaking Ib finds too late that men betray, are played respectively by Martin Harvey and Eva Moore, the charming wife of Actor-Author Esmond. Mary Rorke (whose lovely sister, Kate, was this week married to a well-to-do Hampstead physician) was of great value to the cast as Ib's mother. In this as in Rouget de L'Isle, Martin Harvey plays with all his old fervor and pathos. He was warmly welcomed after his long absence through illness, and will, I doubt not, find the above named two plays useful to him when he comes anon touring in your hospitable States. The third item was A Pantomime Rehearsal. This popular interlude, although lively still, did not pan out quite so merrily as of yore, although funny little Weedon Grossmith and the droll big Brandon Thomas resumed their original parts. The fact is, too much of the old material, now out of date, was allowed to remain.

I am glad to be able to announce the recovery of Richard Carle, whom I found going very strong when I went to see him make his reappearance in An American Beauty at the Shaftesbury on Wednesday. The piece has been a good deal improved since the first night, but there is still room for further improvement. One of the favorites in the cast is Louis Wesley, and rightly so, for he is a very droll fellow, and it is a great pity that both he and Carle have not more material to exploit.

Among the Americans who have just achieved marked successes in our midst is Cyclist Robbins, who is nightly giving at the Palace Theatre the most extraordinary feats of trick riding that we have ever seen. The American Bicycle Polo Team have returned to the Empire, where they are again being received with joy, while the Streator Zouaves are going stronger than ever.

The Gay Lord Quex has again bobbed up in the suburbs with John Hare's company. John, however, is taking a rest, and so the wicked name part is being played, and excellently played, by John's son, Gilbert.

Just after I mailed you last week, E. H. Vanderfelt sent around a letter to the papers acknowledging that the Nell Gwynne play attributed to him was, as I told you, merely a cut-down version of Douglas Jerrold's comedy of the same name. He stated that the play had been announced as new and by him without his knowledge and consent, and that he only found it out when it was too late to have the bills altered. I make this statement in justice to Vanderfelt, as I was the first to spot the piece as Jerrold's.

Herewith is a picture of Herbert Sleath, who, although still very young, is very largely concerned in theatrical matters. Apart from being an actor who is beginning to make successes, he is lessee of the Adelphi, which he has sublet to Robert Taber, who has sublet it to F. C. Whitney. Sleath is also concerned in the running of Martin Harvey, whom he supported in The Only Way and in Don Juan's Last Wager, and he also runs three provincial companies in What Happened to Jones, and other companies in The Mariners of England and With Flying Colors. He is the owner of several other plays, among them being a farcical comedy by George Arliss, entitled There and Back. Sleath has just let this play to Edward Terry, who will produce it at his theatre in the Autumn. The aforesaid youthful actor-manager-play buyer has many other irons in the theatrical fire, including the probable running of a new Adelphi drama in the Autumn. He has not yet settled whether he will play in this piece, as he is anxious to come to your side, where he may be expected within the next month or two. You will find Sleath a most pleasant, as well as smart young fellow, and a youth of singular modesty.

Whitney and Canby, whose Quo Vadis at the Adelphi has this week been witnessed by flocks of clergyman and many members of our Reigning House, tell me that if they put on another piece at the Adelphi that piece will be Stanislaus Stange's adaptation of "The Courtship of Miles Standish."

LONDON, May 26.

The rejoicings over the relief of Mafeking have been so overwhelming and so far-reaching that they have even been unmitigated by such doleful plays as the great Duse has for some days past insisted upon giving at the Lyceum, instead of contributing her lively performance in Goldoni's lively comedy, La Locandiera. Duse's newest venture, you know, is Gabrielle D'Annunzio's Gioconda, wherein she plays a faithful wife of a faithless sculping husband, whose sculped masterpiece she tries to save from the clutches of the sculptor's light o' love (who was the model for it) and in so doing has her hands crushed and has to go through the rest of the play with only the stumps. Cheerful, isn't it?

But, as I said, our spirits have in no wise been damped by this or by any other doleful drama. Indeed, I am sorry to say that the theatres have been severely let alone, for of course rejoicers could not give proper vent to their hurrahing, singing, shouting and flag waving while some question of the play was to be considered. *Per contra*, the music halls did splendidly, for the rejoicers could go in and out of these whenever they so desired, and yell to their hearts', or lungs', content, and flag-wave wildly between the intervals of their doing ditto in the streets. Of course, Mafeking odes, addresses, recitations and songs abounded, but, strange to say, no Mafeking sketch appeared in the halls.

The relief has not, however, been without its theatrical interest. John Hare's response for the drama at the Royal General Theatrical Fund's annual dinner, which drew £1,200, on Tuesday, vibrated, as one may say, with patriotic red, white and blueness. So did the speech of the chairman, the Earl of Hopetoun, the Lord Chamberlain, who, like Hare, had a word to say as to Smith, M. P.'s, attack in the House of Commons on what he called depraving plays. These remarks, as the Chamberlain hinted, were silly; and so were the remarks made later by his Chamberlainship's Licenser of Plays, Redford to wit. To hear Redford, one would think that there were no unwholesome plays around, and that he, forsooth, was not supposed to take any account of the effects of plays upon the public morals. Neither of which statements is, as you know, strictly accurate. I fear me I digress.

In conclusion, as to the theatrical side of the rejoicings, I may add that some of the theatrical papers appear to have just found out that Major General Baden-Powell is a wonderfully skillful amateur actor and dancer who was at one time almost going on the professional stage. Many of us knew long ago that B. P. was also an artist and an actor and, like the late C. J. Cæsar, as quoted by Miles Standish, at either was equally skillful.

Before closing my rejoicing mems I ought to say that in An American Beauty at the Shaftesbury and in other theatres the British flag has been waved extensively this week. It has not been all rejoicing, however, for J. Angus Hamilton, the brilliant young war correspondent of the *Times* and *Black and White*, who has been both writing and fighting at the front, is reported severely wounded, thereby causing deep anxiety to his mother and to her second husband, Playwright Pinero.

The most interesting theatrical ventures of the week, certainly in a curious sense, were the Jap performances started at the Coronet Theatre, Notting Hill, on Tuesday, by Otojiro Kawakami and Sada Yacco, who are about to appear at the Paris Exposition. You have so recently had these Japs acting on your side that there would be no need for me to enter into full details, even if I understand Kawakami's language, which, I will confess to my shame, I do not. I can only tell you that the bill, consisting of three plays, a Japanned version of Pygmalion and Galatea; The Loyalist, a kind of political tragedy; and The Geisha and the Knight, a sort of Buddhist problem play, filled most of us with a strange wonder. The players were all very clever and intensely intense to boot, but even the most pathetic and tragic moments seemed comical in the extreme. All were agreed, however, that Manager E. G. Saunders had secured a most interesting booking.

There have been no other theatrical events of any importance in the principal theatres, for the pre-Whitsun weeks are not good times for new play production. Down at Croydon, a vast town some ten miles from London city, but a poor town for theatres, there was tried this week a piece entitled Gurli, adapted from the Swedish, if you please. It was described as a "comedy play," which is perhaps the Swedish habit, and its plot savored somewhat of Pinero's Trelawney of the Wells, and still more so of Trilby.

I thought when I observed Charles Wyndham slipping David Garrick on at a matinee at his new theatre this week that Cyrano de Bergerac would soon be under notice to quit. I was right. Cyrano and his nose depart therefrom next Saturday, and David Garrick will take the place. Also, as I predicted last week, Kenyon's Widow, produced at the Comedy by Janette Steer, has also received notice to quit. The fair Janette will on June 7 revive Gilbert's Pygmalion and Galatea and his Comedy and Tragedy. Harry Paulton will play Chrysos, and the lately retired Mrs. Billington will return to the stage to play Daphne, as she used to do with Mary Anderson at the Lyceum.

Mr. and Mrs. Harry Bagge (Leona Luke) go to the Crystal Palace café chantant on Monday to play a sketch called A Husband's Holiday. William Gillette's nephew, W. Brown Smith, will be in the piece.

Whitney and Canby's Quo Vadis, although going pretty well at the Adelphi, is, I understand, under provisional notice to depart. This seems a pity, as, directly after I mailed you last week, W. and C. and Wilson Barrett shook hands and swore eternal friendship, per telegraph and post, and vowed to combine against all Quo Vadis pirates, English, American or otherwise. Barrett produces his Quo Vadis drama at the Lyceum, Edinburgh, next Tuesday. Edinburgh is 400 miles away, but nevertheless I feel that I must go there and tell you all about this newest Quo Vadis.

Madeline Lucette Ryley's play, The Mysterious Mr. Bugle, is due at the Strand on Tuesday. Beerbohm Tree's new version of Rip Van Winkle is promised at Her Majesty's on Wednesday. J. S. Piggott's new comedy, The Old Love, is booked for production on Thursday at the Globe, whereof "Teddy" Michael has just become business-manager for our newest manageress, Ethel Clinton. Manager Richard Lambart thus departs, vowing legal vengeance the while.

Little Penley duly opened his new theatre, The Great Queen Street Theatre, made out of the old Novelty, with A Little Ray of Sunshine. He sang "God Save the Queen" himself, which rather surprised those who did not know that Penley was a church chorister in his youth, and that afterward he acquired a habit of singing in comic opera. It is a beautiful new theatre.

Basil Hood, who has written a North American tragedy called The Great Silence for Mr. and Mrs. Holbrook Blinn, has just produced a new and lively little comedietta called Pretty Polly in front of his and Sir Arthur Sullivan's comic opera, The Rose of Persia, at the Savoy.

The Church and Stage Guild, formed some twenty years ago by that ballet-loving but well-meaning parson, the Rev. Stewart Headlam, was wound up by him on Thursday with an appropriate sermon. He showed that the Guild had been formed to promote a better understanding between pulpit and playhouse. The Rev. Headlam held, in fact he held forth and in his own pulpit, that his association had performed the task it had set itself and might now honorably make its exit.

Love's Lantern is the name of a new musical comedy, libretto by Herbert Shelley, to be produced on Whit Monday at the Comedy Theatre, Kingston. The said Shelley has also written a drama called The Handy Man. Kenilworth, as adapted by J. S. Blythe from Scott's story, will have its first production in London at the Kennington Theatre on Whit Monday. The company which, with principals and auxiliaries, numbers three hundred, has been touring under the direction of that famous northern managerial firm, Howard and Wyndham. The late J. B. Howard, one of the original partners in this firm, was the original Earl of Leicester in Andrew Halliday's Kenilworth at Old Drury thirty years ago, when the villain Varney was played by the late T. C. King, and sweet Amy Robsart by the late Adelaide Neilson.

I read that Ellen Terry, who, with Sir Henry Irving, may be expected to arrive in good old England long before these lines appear in print, is reported to have secured in your nation a play called Fine Feathers. A comedy of this name was written by the late Henry J. Byron for poor Henry J. Montague and produced at the Globe Theatre in the very early seventies.

George Edwardes informs me that the rumor that he intends producing an adaptation of Mon Enfant at the Vaudeville is untrue. Nor will he produce any other play there. At the end of the run of Kitty Grey the theatre will, I hear, pass into the hands of Charles Frohman, who has this week advanced several stages with the plans for his new theatre, to be called the Dresden, in St. Martin's Lane.

Mrs. Patrick Campbell, who last night celebrated her one hundredth performance of Magda at the Royalty, will produce there Miss George Fleming's adaptation of Rostand's Les Romanesques, to be called The Fantasticks, on Tuesday afternoon. Fenton Mackay, author of The J. P., has written a new comedy called Another Man's Wife. A play called The Teraph is to be tried at the now closed Court Theatre on Tuesday and Wednesday at ten o'clock on each evening.

The Kendals will ere long produce in London a play written by Mrs. Novelist Clifford and entitled The Likeness of the Night. GAWAIN.

ROME.

Maria Barrientos a New Patti—Deaths of Pilotto and Pia Marchi—Notes.

(*Special Correspondence of The Mirror.*)

ROME, May 10.

The first to introduce La Duse to you, the first to introduce Mascagni to you, I am now, I think, the first to introduce a new Patti to you in the person of Maria Barrientos, a native of Barcelona, who is now setting the Tiber on fire with her voice, her singing and her youth, for she is not yet sixteen years of age! She is a prodigy, and always has been a prodigy. At six years of age she was a pupil of the Barcelona Music Academy; at nine she took a diploma for solfeggio, and at eleven she took two prizes for the violin. Shortly afterward she also took the first prize for an orchestral symphony which she composed. Then the doctors ordered her to rest. But her ideas of rest were rather peculiar. She rested by studying—singing. The result of this rest was her debut at the Barcelona Theatre, at fourteen years of age, in the part of the Queen in The Huguenots! With such a record preceding her, it was not to be wondered that her coming to Rome caused the greatest curiosity, and the Costanzi Theatre was as crowded to see and hear her as ever it has been on a first night of one of Mascagni's new operas. She was received in perfect silence. She was to be heard before a hand would be raised to applaud her. But as soon as she issued the first notes of Rossini's cavatina, in the Barbiere, she conquered the public and disarmed even the most skeptical critic! Such a voice! Such purety of sound! Such a perfect method! Such vocalization! It was hard for the coolest among us not to break out in cheers before the end of the cavatina. But when we could give vent to our feelings, what a thundering noise we made! That girl—almost a child—was at once hailed as one of the brightest stars in our world of song. What most astonishes one in this youthful prima donna is the extraordinary ease of her piecchettato, her staccato, and her florid vocalization, depending on the marvellous organization of her throat, which owes all to nature. No wonder that to learn singing was rest to her! She had no need to learn it! It was Nature's birthgift to her! So easy are usual difficulties for her that she almost overdoes them. In the lesson scene she sang Proch's variations and the waltz in Gounod's Mireille as easily as if she were saying "How do you do, my dear!" Another peculiarity about this new star is that her voice is not thin as most light soprano voices are. Besides its extraordinary agility it is of the same extension that Malibran's voice is said to have been, and is of great power, from its lowest notes to its highest. It is also strong and round—that is, it is never sharp or harsh. Altogether, it is a marvellous voice, and I do not remember ever hearing anything like it in Rome before. If not ruined by over work, Maria Barrientos should soon have the world at her feet. With judicious treatment, there ought to be a Malibran and a Patti in this girl in the future. I am writing under the influence of a first impression. I may be overrating her, but I think not. We must now hear her in Sonnambula, which is already promised to us. More of her, therefore, in my next letter.

Italians who may read these lines will be sorry to hear of the death of two very favorite artists—Pilotto and Pia Marchi. Pilotto was only forty-seven years of age, and until a few weeks before his death was playing in Tina di Lorenzo's company. Without being a genius, he was one of the most intelligent actors on the Italian stage, and on that account he was always in request in the best companies. He was honest almost to a fault and a gentleman in every respect, both off and on the stage. He leaves a widow and five children. His widow is an actress and always played with him.

Pia Marchi was one of the bright stars of the Italian stage, and her loss will be severely felt. She was sunshine itself, and shed her smiling rays over all around her. She sometimes reminded me of Ellen Terry. She was a refined incarnation of woman's laughter. On the stage she was the gay, frivolous and thoughtless woman of modern life. There was no artifice in her acting, it was spontaneous and natural. In private she was a cultured and witty woman, as fond of innocent fun as a child. She was born to the stage, we may say, both her parents having been actors. They put her to an aristocratic school in Milan, where she remained until she appeared in Ristori's company. The Gamin de Paris and Richelieu's First Arms were her favorite plays in those early days. Later, Marenco, Ferrari, and Cavalotti wrote for her. She specially shone in French pieces, however. They suited her temperament the best. In Niniche she had no rivals. In Claude's Wife she was surpassed by only one actress—Duse. In private she was received into the most aristocratic society in Italy, where actresses are still under a certain social ban. She was so sweet in disposition that she was called simply "Pia" by all the members of her company, which she directed, till her death. She was very funny when being interviewed. You could not get her to be serious. Here are a few of her answers. I omit the questions; you may guess them, however:

"I became a great actress without studying."

"I am original in everything."

"I have an instinct that I am a great actress. I had few qualities. I never studied, and I was never constant."

"I often thought I would be a nun after my marriage. A nun requires less patience than a wife."

"I should liked to have been a great politician."

"I am a hundred years of age!"

"I am very young in mind, heart—everything."

"I ask your permission not to remember how long I have been on the stage. You would want to know the day, hour, minute and moment in your learned researches in my life! . . . Well, then, I'll tell you. I made my first appearance at three years of age. I had to say 'Mamma' to a lady. I was sublime. I was called a genius at once!"

"Yes. I am very modest, and boast of it! At five years of age I spoke French, Venetian, and even Italian. Since then I have always liked—tongue! Do you think I am laughing at you? I am not. I was always a genius. Somebody once said I was a Ristori seen the wrong way of an opera glass. I am still a Ristori seen like that. No, really, I cannot remember when I was born. I was so little at the time! And I would never look at the registry of my birth. Certain things had better be kept as far away as possible."

And all the while she spoke the charming actress smiled at her puzzled interviewer and played with the curls of her Titian hair.

At her funeral, besides the bier being covered with wreaths, three other carriages were also filled with flowers sent from all parts of Italy. There were wreaths from Novelli, Teresina Tua, Reiter, Marini, Ristori, Deputies of Parliament, journalists, artists, authors, and from all the companies in Italy. Duse, Giacosa, Praga, Rovetta, Lopez, and others also sent wreaths, and were represented at the funeral. The ribbons of the bier were held by Virginia Marini, Prince Torlonia, the Pro-Minister of Public Instruction, the celebrated critic Boutet, and others. Pia Marchi's husband, son and brother-in-law followed, together with almost every artist, actor, actress, manager, and author in Rome.

Pezzana is continuing her triumphal tour through Italy with Madame Raquin, Medea, Mary Stuart, and The Marshal's Wife. Novelli is also triumphant in Germany and Austria, where he is called the greatest actor of the day. Theresa Mariani is reaping laurels in Spain, where she has been most successful in Giacosa's "As the Leaves."

Mascagni, I hear, has composed a hymn in honor of Admiral Dewey. He has begun another opera, to be called Julius Cæsar, the libretto by Gabriele d'Annunzio. He has also been lecturing on Verdi. Verdi, by the way, is keeping remarkably well in health and takes frequent rides in tram cars.

Puccini is writing an opera on Marie Antoinette. The libretto is by Illica. The five acts are divided thus: Trianon, The Arrest, The Conciergerie, The Temple, and The Execution. The characters are Marie Antoinette, the Dauphin, Louis XVI., Count Vere, and Simon.

The tenor, De Lucia, has taken the San Carlo Theatre in Naples for five years. He is a Neapolitan, you know.

Perosi's new oratorio, "Christ's Entrance Into Jerusalem," is not a great success. He is overwriting himself. S. P. Q. R.

PARIS.

Current Bills at the Theatres—The New Hippodrome—Various Topics.

(*Special Correspondence of The Mirror.*)

PARIS, May 18.

The lull in theatrical events the past week gives one a chance to look over the amusement menu of which the visitors to the exposition may partake. On the whole, the offerings are excellent, and it would seem that good returns will obtain at all the theatres. Business has been especially good the past few nights on account of the cool weather, but even in the hot days our stuffy, uncomfortable playhouses are likely to be filled. The Comédie Française at the Odéon is presenting a repertoire made up of standard successes and newer plays. These have been the bills for the week just closing: Monday, Tartuffe and Le Deputé de Bombignac; Tuesday and Thursday, Le Flibustier and Il Ne Faut Jurer Pour Rien; Wednesday, Diane de Lys; Saturday, Ruy Blas. At the Opéra Tannhäuser, Romeo and Juliet, Samson and Dalila, and Faust comprised the repertoire, and at the Opéra Comique the week's bills have been Le Juif Polanais, Joseph, Les Visitandines, Louise, and Prosepine. L'Enchantement is the present bill at the Odéon (Gymnase), but will hardly last. Cyrano de Bergerac has just been revived at the Porte St. Martin and will run all Summer; Les Maris de Leontine at the Nouveautes, L'Aiglon at the Théâtre Sarah Bernhardt, Madame Sans Gene at the Vaudeville, Le Nouveau Jeu at the Variétés, and La Poudre de Perlimpinpin at the Chatelet will doubtless do likewise, as they deserve to do. Champignon Malgré Lui at the Bouffes should prove a drawing card for a time, and Une Cause Celèbre at the Republique has similar prospects. La Cagnette at the Palais Royal is rather more moral than most of the farces seen at that theatre, but it is amusing and ought to be well patronized. The Théâtre Antoine still has the socialistic La Clairere. Audran's tuneful Miss Helyett is enjoyed at the Renaissance. Francine has failed at the Athenée and Bonne Amie will succeed it shortly. Ferdinand le Noceur at the Cluny and Norah la Dompteuse at the Dejazet may run a while longer. A new melodrama, Le Chevalier de Blanche Rose goes on at the Magnera to-night, and Les Deux Gosses (Two Little Vagrants) will soon be seen at the Ambigu, which is temporarily closed. Thus there are bills to suit the taste of every playgoer, and as for vaudeville, the list of places devoted to this form of amusement is simply amazing in its length. Besides the established music halls, circuses and Summer gardens, scores of mushroom resorts have sprung up, most of them giving entertainments that are far from proper. This will probably help their patronage, especially as attention has been drawn to the character of the performances by certain activities on the part of the censor.

The revival of Cyrano drew a large audience, and Rostand's great and undoubtedly greatest play was received with all the old enthusiasm. The new feature of the revival was Leonie Yahne's appearance as Roxane. Her performance was in all ways satisfactory. M. Coquelin was, of course, as fine as ever, and the rest of the players up to the mark.

The opening of the new Hipoodrome drew a large and enthusiastic crowd. A capital programme was offered, in which the best feature was an equestrian pantomime, Veveingetorix. It is an imposing spectacle of many nations, and employs some five hundred people. In addition to this a number of excellent circus acts were shown and applauded. The building is admirably constructed for its purpose and seats 5,000 people comfortably.

The Alcazar d'Eté and the Ambassadeurs have also opened with attractive bills. The Jardin de Paris is about to follow suit.

A former member of the Comédie Française, Charpentier, died May 12 at Saumur, where he had been appearing as Napoleon in Plus Que Reine. He was over seventy years of age.

The lease of the Renaissance has changed habds, M. de Lagounere taking the theatre for ten years, rather a long period. T. S. R.

HAVANA.

New Plays Produced—Benefits—A Flower Ball—A Prima Donna Dead.

(*Special Correspondence of The Mirror.*)

HAVANA, May 19.

After having been closed for several months, the Teatro Marti was reopened last Monday evening by a company under the direction of Luis Le Riverand, presenting Cubana Marti, a new play by Mr. Riverand, to a very large and enthusiastic audience. La Hija de las Flores, a drama in three acts, had its initial performance May 16. It is the work of Señora Avellanda, and was well received.

The week has been marked for the number of new plays and the benefits given. Besides those mentioned above there were presented La Carinosa, by Tomas Breton and Jose Jackson Veyan, at the Albisu, Monday: La Marcha de Solo, Tuesday: La Señora Capitana, at the American Casino, Wednesday, and at the Marti, Thursday, Amor y Sacrificio, a comedy in three acts. At the Lara, Monday evening, a benefit was given to Sr. Pirolo, and at the Albisu the same night there was a benefit for the City Orphan Asylum. Wednesday, Blanca Vazquez had a benefit at the Cuba, and her admirers were out in large numbers.

All the theatres have done a good business, especially the Albisu and Cuba. At the former the plays rendered during the week were El

Manton de Manila, El Ultimo Chulo, Gigantes y Cabezudos, La Carinosa, and Campanero y Sacristan. At the latter house the same bill mentioned in last letter held over, augmented by Elvera and F. Clark, who returned to the city Monday morning after a successful engagement at Guanabacoa. Laura Lopez, who has been appearing at the Cuba for the past six weeks, completed her engagement last Saturday night, and Monday made her first appearance at the American Casino.

At the Tacon the kinetoscope continues to draw a paying audience. The Lara is also doing a good business. The Payret is dark.

The Vedado Society of Recreation and Instruction gave a flower ball and entertainment at its club house in Vedado, the fashionable suburb of Havana, last Saturday night, which was one of the society events of the season. Previous to the ball proper an act from the plays, El Manton de Manila and Desde el Balcon were presented in a most creditable manner. Eugenia Golcoechea, Cachita Porta, Tete Saenz, Maria Biaggi, Miguel Alcazu, Alfonso Guillo, and Jose Marin portrayed the principal characters.

Adela Garcia, a Mexican prima donna, will have a benefit at the Marti Monday evening.

HAVANA, May 28.

All the theatres continue to do a paying business; however, the attendance was not as large the week just passed as the previous one, due to the unusually heavy rains, now that the "rainy season" has set in.

Stefania Collamarini, one of the prima donnas of the Lambardi Italian Opera company, when it played the Payret a month or so ago, and who has been in the city since the close of the engagement having her throat treated, has entirely recovered, and made her first appearance at the Albisu last Saturday night in Duo de la Africana, and Monday night she appeared in Como Esta la Sociedad. Miss Collamarini greatly strengthens the company now appearing at the Albisu.

At the Marti memorial services were held on May 19 in remembrance of Jose Marti, after whom the theatre was named, who was killed in ambush by the Spaniards in the Province of Santiago de Cuba five years ago. A large audience was in attendance, and the services were very impressive.

The Tacon continues to do a fair business. Native players will give an entertainment at this theatre on June 2, the proceeds to go toward building a home for Mrs. General Gomez. At the Lara there has been no change of bill for the past month, and the same may be said of the American Casino. The Cuba is doing a good business. The new people added to the bill last week were Senorita Atcet, Spanish vocalist; Jose Fernandez, trapeze and horizontal bars, and Chavez, Mario and Virgilio, Cuban singers. Gabriel Viton, one of the artists appearing at the Cuba, will have a benefit June 1.

The Elvera Vaudeville company is on the road again, having left last Thursday for Matanzas. Among the people with the company are: Elvera, F. Clark, the Tatali family, and Horacastas. Laura Lopez, Spanish dancer, who made such a favorable impression during her engagement at the Cuba, left Wednesday for Matanzas. E. D. Mack, of Mack and Edmunds, comedians, who played the Cuba and American Casino several months ago, and several other persons, have purchased a yacht, and are making a cruise around the coast.

Matilde Palau, a Spanish prima donna, who had been appearing at the Albisu and the Cuba, died suddenly last Saturday, and was buried Tuesday in Colon Cemetery. The funeral was well attended by many members of the profession. Senorita Palau was born in Barcelona in 1875 and had been on the stage for the past seven years. J. ELLIS NORRIS.

VAUDEVILLE MANAGERS' ASSOCIATION.

The leading vaudeville managers of the United States, who met in Boston several days ago, and continued their discussions at the Hoffman House, in this city, came to a final agreement on Tuesday evening last. The articles of membership were signed, and the plans outlined at the various meetings will be carried out as soon as possible.

The organization will be known as the Association of the Vaudeville Managers of the United States. Sixty of the most prominent vaudeville theatres in the country are included in the new combination. Among them are the houses controlled by B. F. Keith, F. F. Proctor, Weber and Fields, Tony Pastor, Hyde and Behman, Kohl and Castle, J. D. Hopkins, J. H. Moore, M. Shea, Middleton and Tate, J. J. Murdock, Burke and Chase, and the Orpheum Company.

The officers of the association are: President, Benjamin F. Keith, of Boston; Vice-President, George Middleton, of St. Louis; Secretary, Plympton B. Chase, of Washington; Treasurer, Louis C. Behman, of Brooklyn; Assistant Treasurer, Charles E. Kohl, of Chicago; Eastern Board of Managers, Edward F. Albee, of New York; Louis C. Behman, of Brooklyn; George E. Lothrop, of Boston; F. F. Proctor, of New York, and M. Shea, of Buffalo; Western Board of Managers, Charles E. Kohl, John D. Hopkins, and John J. Murdock, of Chicago; Morris Meyerfeld, Jr., of San Francisco, and M. C. Anderson, of Cincinnati. Hon. John F. Cronan, of Boston, who has figured as the legal adviser of the association in its discussions, has been retained as counsel.

The object of the association, according to a statement issued by the managers, is the regulation of certain conditions which have grown to such proportions during the past few years as to threaten seriously the prosperity of the vaudeville business. The organizers are emphatic in their declaration that the association is in no sense a trust, nor is it their intention to use any concerted action to prevent any performer from obtaining a reasonable salary for his services. An effort will be made, however, to regulate the salaries of certain actors who have taken advantage of the craze for vaudeville and the consequent brisk demand for acts by inflating their salaries to a point that renders it impossible for a manager to conduct his business upon a reasonable paying basis. The new arrangement will not cause an immediate upheaval of present conditions, however, as all contracts will be carried out for the coming season. A year from now, however, the new order of things will be in force, and the entire vaudeville business will be conducted on a more equitable basis, with none of the present uncertainty, and it is predicted that both managers and performers will profit by the new order of things.

The managers have not formed a corporation nor pooled their interests, except in the matter at issue. Each house will retain its individuality, and will be conducted by its own manager, as heretofore, and the profits and losses will be controlled by the individual whose name is above the door. The matter of booking will be simplified by the establishment of central booking agencies in this city and Chicago, under the control of an Eastern and Western Board of Managers, respectively. These agencies will be conducted, not in the interest of any manager or circuit, but for the general benefit of the association. No manager will be compelled to take acts that he does not wish to play, but the headliners will be distributed in such a way as to give every manager as good a bill as he cares to put on.

The booking agencies will be under the direction of managers who will receive performers, ascertain their open time, salary, description of acts and other information which will aid managers in making a quick selection. Each manager will be allowed to install a personal representative if he so desires. These agents will act for their employers and pass upon acts to be employed for their respective houses. The general manager of each agency will be on hand, simply for the purpose of giving information to the representatives of the various managers, and he will not have anything to do with the assigning of acts, the regulating of time or salaries, nor will he in any other manner act in an official capacity.

Every effort will be made to book the acts continuously and with as great an economy of time between jumps as possible. It is not expected that each act will be booked in every house represented in the association, and the statement that fifty-two weeks per year can be given is not based upon a calculation that fifty-two weeks may in all cases be offered by the circuit. Acts playing every house could be guaranteed seventy-six weeks, and it is from this surplus of time that the proposition of continuous employment is advanced. It will be possible under this arrangement to give a wider choice of acts to each house, and the present policy of playing acts three times per year, solely because other desirable acts are played upon an opposing circuit, will be done away with. Moreover, the scheme of booking is so arranged that acts playing more than one house in a city will not be kept in town until the entire number of houses has been played, but an interval of time will be allowed to freshen the act without very greatly benefiting the railroad companies.

It is not the intention of the association to lessen the quality of the bill through the absence of actual competition, because it is well understood that the quality of the performance cannot be cheapened without materially affecting the attendance. It is rather an effort to replace the old style bill by a restoration of salary values that will enable a manager to get a better bill for his entertainment appropriation.

The matter of priority of employment in cities where there are competing houses has been fully provided for, and the arrangement is such that no permanent advantage will be given one man over another. It may be impossible to avoid temporary advantage at certain times, but these advantages will be duly debited and credited to members as they occur. In the case of new acts discovered by any manager he shall be entitled to the first use thereof if he so desires, although in cases where it is not practicable for the manager to make immediate use of the "turn" he will be enabled to book the act elsewhere (provided it has been approved by the Board of Managers) until such time as he himself can use it. This will still preserve the incentive to get new faces, and will be of value in enabling the manager to find immediate work for the acts he desires to use later, and which acts would not consent to a delay in their initial booking. An act originated by a manager will be allowed him for a period of ten weeks, that he may perfect it in his own house; but such act must be of his own devising, and not merely a discovery. At the expiration of the ten weeks it must be offered to the association for general booking, at such reasonable figure as the Board of Managers may determine is fair to the producer and the association, but should the production be so heavy that other managers do not care to accept it, he may retain it in his own house.

The new arrangement will do away with the competition which has enabled the performer to play house against house, or the East against the West, and, it is alleged, will effect other reforms which will place the business upon a sounder commercial basis than has been the case during the past two or three years.

The governing bodies will be the Eastern and Western Boards of Managers, which, once each week, will meet simultaneously here and in Chicago, to pass upon such matters as may come before the session. Because of the difference in time between the two cities the Western Board will be called for meeting one hour earlier in Chicago. Communication will be established by telephone or telegraph, and these bodies will judge the acts and assign them in an equitable fashion to the various houses. Those not yet affiliated with the association may possibly be invited to join later on, as the constitution and by-laws are such that the membership may be extended when deemed advisable.

It will be understood by those acquainted with the conditions prevailing in the vaudeville world that this unity of purpose has not been brought about without concessions being made on all sides. There is probably not a member of the organization who has not deferred to his fellows on one point or another. Every point upon which future discussion might ensue has been met fairly and squarely during the debate, and, with the aid of the best legal talent, a constitution and by-laws have been drawn up which provide for every contingency likely to arise, and which binds every member of the association alike.

To E. F. Albee, the general manager of B. F. Keith's enterprises, belongs the credit of arranging the scheme of organization finally adopted. Mr. Albee has had the plan in mind for over a year, but many serious obstacles prevented definite action until the present time. Mr. Albee made two trips to the west for the purpose of consulting with the Western managers, and finally arranged the meeting in Boston. F. F. Proctor did not attend the Boston meeting, but diplomacy was brought into play and an arrangement was finally made by which he entered the association, and the dove of peace fluttered merrily over the grave of the Keith-Proctor hatchet, which had threatened to do a great deal of damage, if not to prevent the consummation of the scheme. Plans which protect the interests of both Keith and Proctor were agreed upon, and both managers are entirely satisfied with the arrangement.

Large suites of handsome offices have been secured in the St. James Building, New York, and Ashland Block, Chicago, in which the business of the association will be conducted. B. F. Hennessy, of the Empire, Cleveland, has been chosen as manager of the New York office, and Lon Freeman will have charge of the one in Chicago.

LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

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Quarles, Hugh.

Raymond, G. B., Sol Smith Russell, E. J. Ratcliffe, Harry Roach, Becton Bradford, Mr. Reno, M. S. Robinson, T. J. Renfrow, W. A. Reynolds, W. W. Randall, W. I. Romaine, Rob't Robinson, Mart Reagan, Julian Rose, Geo. Rapalie, Harry Ross, Gus Ryan, C. Rosenbaum, Milliard Reid, Fred Raymond, Normon Russell, Horace Raulton, Milton Royle, Sam Russell, John Ritchie, Wayne Russell, Wm. Ramdall, Ed W. Rowland, Jos. Rawson, Arthur Royer, W. W. Randall, H. A. Ross, Geo. Richards, Jos. R. Russell, Stewart Robson, Henry Robertson, Wm. A. Reid, Edw. Rortell, Greg. Raymond, R. Ryan, Dan Raymond, Geo. Rareshide, John R. Roice.

Seybolt, Geo., Edg. Selldon, E. L. Smader, Burt Smith, Al. Spencer, Paul Steindorff, F. W. Skair, Mr. Seymour, Martinette and Sutherland, J. R. Stirling, the Shannons, Frank A. Small, Gus Sims, A. H. Stuart, F. B. Shalters, M. Shean, Thos. E. Shea, E. Stowe, H. C. Sawyer, Garry Stevenson, Saunders Bros., Paul Scott, Chas. M. Seay, Cook Church Stock, Geo. Shields, S. R. Shaw, Everett L. Sackett, T. E. Saunders, A. T. Seaman, Giles Shines, Jerome Sykes, Ed Schram, B. Schultz, Harry Sawyer, Jas. R. Smith, Beaumont Smith, Fred R. Sullivan, H. Senoir, Darcy Sullivan, Dick Sullivan, D. M. Sullivan, S. F. Stren, Harry Smith, E. J. Snyder, Milt Smith, R. Spooner, Asborne Searle, J. P. Slocum, Wm. N. Schilling, Stuart, Richard Sherman, Frank Starr, W. J. Sulley, Leonard Scarlete, Eugene Schuetz, J. H. Shirck, Ernest Shipman, J. J. Sheridan, Arthur Sprague, Frank Schumway, Harry Stafford, Smith-Campbell, C. M. Southwell, Chas. Sinclair, Frank Spiek.

Thurton, Jno. E., Edw. Trevor, B. B. Tesseman, Ernest Tenny, V. M. Tourneville, F. J. Tierney, R. L. Talmadge, Sydney Toler, T. Fisher Terry, Alvin Tibbits, H. H. Taylor, Thurston, H. I. Taylor, Edw. Tiltman, Will Tron, Jos. L. Treacey, Harry Trayer, Geo. H. Timmons, Al. Thayer, E. B. Tilton, Lew Tracy, A. C. Tempest, Ernest Tenny, Denman Thompson.

Vance, R. Edgar, Collin Varrey, Chas. Vance, J. C. Vernon, C. H. Vaughn, Emile Vernia, Edw. Vining, Frank Vail, W. K. Von Alt, Van Kinsle, J. Van Dusen.

Wilson, Knox, Bascom Wigans, E. M. Wath, H. G. Woodward, Jas. H. Wallick, Jas. B. Waite, Wills and Loretta, Jno. Williams, Donald Bruce Wallace, W. Whiteside, Wm. West, Wales Winter, Geo. A. Weller, Lester Walters, Harry Weisman, Taylor Williams, Harry Wigley, Chas. Wells, Walter B. Woodall, Nat Wood, Alfred Williams, Walter Westcott, Billy West, Wallie Wilson, W. A. Whitecar, Geo. Wilson, Chas. Wallas, Arthur White, Walter Walker, Bert Weston, H. Wigley, Jno. T. West, L. W. Washburn, Chas. White, Ernest Willis, Lawrence Williams, Chas. Wayne, Robt. Whittier.

Yankmiller, E. W. Jas. Young, A Young Wife, Carl G. Young, John E. Young.

Zimmerman, Teddy, R. F. Zimmerman, Zimmerman and Donazette, Chas. E. Zimmerman, E. E. Zimmerman, Ed. Zimmerman.

AIR LINE CIRCUIT
New York to Pittsburg.

BETHLEHEM
GRAND OPERA HOUSE
will be made modern and beautiful this summer. Great and many very prosperous manufactories. Sure of large receipts under liberal, energetic, experienced management. Population of over 30,000 in two boroughs.

ALLENTOWN
LYRIC THEATRE
The receipts for high priced attractions were more by 14 per cent than in any other city in the State, except Philadelphia and Pittsburg, as shown by managers' statements for the same attractions. Seven companies had over $800 each. Modjeska, matinee and evening, $1,577.50. The Christian $1,163. (Forepaugh and Sells' Bros. Circus same day.)

ALLENTOWN
ACADEMY OF MUSIC
—Repertoire companies at "10—20—30" and two or three night bookings at 15—25—35—50c had more business last season than in any previous year. The greatly increased trolley facilities from the many surrounding towns helped receipts very much.

READING
ACADEMY OF MUSIC
Always liberally kept, like a scrupulously clean, new theatre, far in the lead of modern theatre management. Very careful as to the character of the bookings regardless of financial temptation. Effective, truthful originality to attract and entirely satisfy large audiences, making the engagement profitable to the visiting manager, and the visit a great pleasure to all the actors.

ALTOONA
14TH AVE. OPERA HOUSE

JOHNSTOWN
CAMBRIA THEATRE
JOHNSTOWN OPERA HOUSE
Season of 1899-1900 the largest receipts for more companies than ever before in both cities, and there is every assurance for doing, in some respects, better for 1900-1901.

JOHN D. MISHLER,
Reading, Pa. Manager.

TELEGRAPHIC NEWS

CHICAGO.

Wonders of Western Weather—The Dawn of Summer on the Lake.

(Special to The Mirror.)

CHICAGO, June 4.

If the local managers could arrange to secure some meteorological "tips" from the local weather man we might have longer theatrical seasons. This year, for instance, it was generally supposed that by June 1 the merry Summer would be in full control of things, and the glad roof-garden and open-air show would be "it." But we are shivering in open street cars, in spite of overcoats, and the out-of-door vaudevillians are playing to very frosty auditoriums, while the few open theatres are forced to refuse admittance to unfortunates who merely wish to keep warm while being amused. You should never bet on Chicago weather. It's a 40 to 1 shot.

At McVicker's Hearts Are Trumps promises to run through the Summer if the management gives the time. Its success is not due to the melodrama itself, but to the splendid cast and the scenic effects.

Frank Murray spent Saturday here and left yesterday for Broadway, after a long exile. Murray was with Frank Daniels, then with Lillian Russell, and then a cable car hit him while he was crossing Sixth Avenue. That was the last he remembered until he went with Frawley "for a few weeks," just to fill in the time. He has been with Frawley more than a year, and is by this time near Forty-second Street and Broadway for the first time in fourteen months. His sentence was for a year and a half, but he gained four months for good behavior on the coast. Meantime he has gained thirty pounds.

Viola Allen, who has been doing a splendid business in The Christian at Powers', will close her season, as well as the season of the theatre, on Saturday. It has been a very prosperous season at Powers', and the manager will take a well earned rest with his family abroad.

Charlie Richman has returned to Chicago to spend the Summer with his beautiful bride, principally on the golf links. He is a golf fiend of the deepest dye, and his language is simply awful to those who do not understand the game. He will soak the gutta percha here until called for rehearsals with Annie Russell in A Royal Family, in which he will play the part originated by Paul Arthur, England's idol and America's pride.

The Dairy Farm bids fair to achieve a most prosperous Summer run at the Great Northern, where it rounds out its first month next Saturday night. It is a clean, wholesome, entertaining play.

Much to his own disgust Julius Witmark, who made the trip with the Weber and Fields outfit, was obliged to leave them here in order to allow his little Chicago brother to go to New York and visit "the folks." However, Julius always falls on his feet, and he is having his usual good time.

All of the admirers of the Castle Square Opera company have flocked to the Studebaker to see them since their return, and The Mikado, which opened Wednesday, was as thoroughly enjoyable as of old. To-night The Black Hussar followed.

When she finished her work on the stage to-night Viola Allen had played the part of Glory Quayle in The Christian 600 times without missing a performance. When she closes her season here she goes to New York to prepare for her production of In the Palace of the King, which will be given for the first time in Washington next October.

Lord Chumley is the bill at the Dearborn this week and the stock plays it well, Edward Mackey having the title-role. Daily rehearsals of The Burgomaster, Pixley and Luder's Summer extravaganza at this house are already being held, and great things are being said about the production.

Sam Bolter and Tommy Fitzpatrick, of Manager Middleton's staff, have left St. Louis and the street car strike for the Summer, and Bolter, who, by the way, is said to be the original of the character of Uncle Tom, will manage the stage at Ferris Wheel Park until the St. Louis house reopens.

Under the City Lamps is being given this week by the stock at Hopkins', along with vaudeville.

Hal Reid had another one up his sleeve and it was presented yesterday over at the Bijou. It is called Roanoke and it deals with life in old Virginia.

The Alhambra has joined the list of "dark" houses for the Summer. It closed its doors last night, after two performances of The Hottest Coon in Dixie, given for the benefit of the house treasurer. E. D. Stair and E. H. Macoy have taken the lease of the theatre, and J. M. Ward will manage it for them next season. Melodrama will be the chief card.

"Sandy" Dingwell, Manager Litt's chief lieutenant, saw Hearts Are Trumps safely launched, and left for New York last Thursday to look after the various Litt attractions for next season.

Lon Freeman is to be the Western representative of the new vaudeville syndicate, and he will preside over elaborate offices located here in the Ashland Block.

Otis Skinner is to remain here with his family until he is obliged to go East to rehearse Prince Otto.

Mrs. Jessie Bartlett Davis is dividing her time between her home in Grand Boulevard and her husband's "Willowdale Farm," at Crown Point, Ind. Her year's visit has done wonders for her, and Mr. Davis, her best critic, by the way, says that her voice has never been in better condition.

James E. Nelson has returned from his tour with the Walsh-Macdowell company, to spend the Summer in Chicago. "BIFF" HALL.

BOSTON.

Dull Days Down East—Summer Bills—Interesting Libel Suit.

(Special to The Mirror.)

BOSTON, June 4.

This promises to be the dullest week of the Summer, for more houses than usual are closed, and activity will be resumed in a week, when the Tremont reopens for the Summer season. As it is, only two houses in the city offer dramatic attractions—the Castle Square and the Columbia.

The only change of bill in the city was at the Castle Square to-night, when The White Squadron was put on with an elaborate production. The most interesting feature of the performance was the reappearance of Maude Odell after a long absence. She was an especial favorite in the year and more that she was with the stock, and she had a reception upon her return that would have gratified the most fastidious star. She played with splendid effect, and I do not recall having seen the melodrama given better than it was to-night.

The Belle of New York still keeps on as a winner at the Columbia, and Dan Daly, George Schiller, George Fortesque, and Helen Lord continue to carry off the honors. Manager Chamberlyn has decided not to put into operation this year his scheme for a Summer garden at the rear of the Columbia, but will hold the idea for another season.

This is benefit week at the Grand, and in the course of the week Beyond the Rockies, The Diamond Mystery, A Plain American, A Wife's Peril, The Plunger, and Hazel Kirke are given for the benefits of Thomas and Watson, Frank J. Kirke, Mark Kent, Florence May and J. J. Owens, Lorimer Johnstone and Thomas Carroll, and Mildred Hyland and James A. Bliss.

Jay Hunt, stage-manager of the Bowdoin Square, had a benefit there this afternoon, and played Rip Van Winkle with splendid effect. His wife was the Gretchen and his daughter, Charlotte, the Meenie. A novel feature was in having Maud Edna Hall, leading lady of the stock and other young ladies of the organization, for ushers. The house will be closed until late in August, when a few combinations come, followed by the return of the stock, which will have few changes for the coming year.

J. H. Gilmour and L. J. Rodrigues have completed their stock for the Summer season at the Tremont, and have been rehearsing The Son of Carleycroft, by Theodore Burt Sayre, which will be the opening play June 11. The following is the complete company: J. H. Gilmour, William Hazeltine, Frederick Truesdell, Charles Chappelle, Gus Weinberg, Dodson Mitchell, M. S. Mills, Frank Andrews, Charles Wellesley, Ralph Lewis, Hiram Foster, Florence Rockwell, Annie M. Clarke, Anne Caverly, Lola Hawthorne, Katherine Wilson, and Cordelia MacDonald. A Classical Cowboy may be the second production of the Summer season.

It had been the original intention to have Weber and Fields' engagement at the Tremont last a fortnight, although the contract to that effect was merely verbal, but when the company came to town, in spite of their hit, it was decided to stick to the announced limit, five nights. One crazy story came out to the effect that this was due to the desire of Lillian Russell to meet a social engagement in New York, to do which she closed the company and caused John B. Schoeffel great loss. She promptly denied the truth of this, and also declared that there was no foundation for the other rumor that she was about to become the bride of a prominent New Yorker.

William D. Andreas, recently at the Museum with May Irwin, will come back to that house at the opening of the coming season as business-manager.

Another newcomer to town next season will be Lucius Hosmer, who will lead the orchestra at the new Colonial. By the way, it is interesting to note that the seating capacity of this house will be 1,633, divided as follows: Orchestra, 617; first balcony, 540; second balcony, 350; sofa chairs, 50; twelve boxes, 60; four loges, 16.

Boston had a narrow escape from a conflagration which would have brought devastation to the theatre section last week. A bar fire started in the department store of the Pitts-Kimball Company, and it looked at one time as if the Park, which adjoined it, must go, but clever work by the fire department checked the flames. Fire engines were stationed in front of the Tremont and hurt the box-office sale of Weber and Fields, whose performance was considerably delayed, but the only inconvenience that the spectators had was from a little smoke.

Henry Jewett was in town last week completing arrangements for the production of The Choir Invisible at the Park as one of the earliest attractions of the coming season. It promises to have a long run, as Mr. Jewett has always been a special favorite in Boston. John C. Mullaly, musical director at the Hollis, will lead the orchestra at the Tremont during the Summer.

Mrs. Charles Danby sailed for Europe on the *Cestrian* from Boston last week.

Jay Hunt will make his third trip to Europe this Summer, and will sail June 30, to be gone for several months.

Irving W. Sanderson, of Melrose, who had been before United States Commissioner Fiske in this city on the charge of conducting his Opera House at Brockton without paying the war tax, had his case dismissed last week upon the payment of back taxes and costs of court proceedings.

The Village Postmaster will be the next play to be given by the stock at the Castle Square.

Archie Gunn, the New York artist, has been in town, and is to do some special work for A. H. Chamberlyn, of the Columbia.

Harry A. Smith, business-manager of Why Smith Left Home, is to manage Ed Hanlan, the oarsman, during the Summer. He is trying to arrange a race with Gaudaur here on Labor Day. Hanlan will race Harry Vale at Fortress Monroe on July 4.

A foxy fakir distributed cards announcing a "grand reception and dance given by the Barbara Fidgety Girls" at a Washington Street hall on the opening night of the Weber and Fields' engagement, and the dupes thought that they were going to see all the girls who had made such a hit. Result—Intense disappointment.

A supreme court decision last week was of special interest to theatre managers and newspaper publishers. It was in the $15,000 libel suit brought by Aubert J. Fay and others, proprietors of the Opera House in Lowell, against John H. Harrington, owner and publisher of the Lowell *Sun*. The full bench overruled the plaintiff's exceptions, sustaining a verdict for the defendant, which was rendered by the superior court some time ago. The case was tried twice, each trial resulting in favor of the defendant. The plaintiffs alleged that the defendant published an article asserting that they discriminated unfairly against "certain people who form the bone and sinew of the city" by charging higher prices than other amusement places. It was contended that the paper had in mind the Irish people, and that the article would influence many of them to keep away from the theatre run by the plaintiffs. The court says it is doubtful if the words used by the defendant properly could be found to refer to the Irish rather than to the laboring class generally. It was also charged that the defendant published certain statements, alleged to have been made by the plaintiffs in regard to the Irish people, and also that the defendant made severe criticisms as to the character of plays produced. The defense was that the articles were reasonable criticisms on matters of public interest. The supreme court holds this to be the fact.

JAY BENTON.

PHILADELPHIA.

Stock Company Productions—At Keith's and the Grand—Music in the Parks.

(Special to The Mirror.)

PHILADELPHIA, June 4.

In spite of the lateness of the season the places of amusement that continue open are doing a profitable business.

The Herbert Stock company opened at the Park Theatre last week in Camille. The name part was played by Jessica Miner, who was assisted by Herbert Horton Pattee, Frederick Forrester, Augustus Balfour, Fanny Burt, Jeanette Conner, Ida Glenn, Mary Firmier, Carl Anthony, and Richard W. Stiles. The company is composed of good material. This week there is a radical change of programme to My Awful Dad, and a one-act play, Saved, a Scandal, by Carl Herbert, in which the author and Jessica Miner appear.

This is the last week of the season at Forepaugh's Theatre. Camille, The Little Detective, and The Lady of Lyons each will be presented for two nights and two matinees, with Carrie Radcliffe, George Learock, John J. Farrell, and the rest of the stock company in the cast. The annual reception on the stage will take place at the Saturday matinee. This has been a successful season with Mrs. Forepaugh, who has produced in excellent fashion many good large royalty plays. The financial results far surpass last year's record.

The last fortnight of the season of the Durban-Sheeler Stock company at the Girard Avenue Theatre began to-night. The bill is Nathan Appell's version of Quo Vadis, with Bertha Creighton as Lygia, with the full strength of the company, to which Alice Butler and Sheldon Lewis have been added specially for this production. For the farewell week, June 11, We Uns of Tennessee.

Mam'selle 'Awkins continues at the Walnut Street Theatre, this being its seventh week to paying patronage. Josephine Hall and Elfie Fay furnish a great deal of amusement.

The Graham Blackville Society company, recently seen at the Auditorium, opened to-night at the Standard Theatre for the week.

The Grand Opera House with vaudeville, under the Haslam Brothers' management, reopens for a Summer season with a matinee June 9, with the following list of entertainers: Cissie Loftus, Kitty Mitchell, Smith, Doty and Coe, the Dunbar Sisters, Donohue and Nichols, the Averys, the Bachelor Club, Burto, Lowando's circus, Hayman and Hayman, White and Harris, and Oliver and Bent.

Keith's is always crowded, but is cool and comfortable in the warmest days. The programme this week is, as usual, excellent and includes Charles Dickson and company in A Pressing Matter, Matthews and Harris, Gilbert and Goldie, Bessie Lamb, the Three Gardner Brothers, Ray Burton, Tom and Hattie Nawn, A. O. Duncan, Farnum and Nelson, Mignon, McCool and Murphy, Collins and Collins, Margaret Scott, and the biograph.

The Summer resorts are all open, except the Philadelphia Ball Park, which inaugurated the season June 30 with Gilmore's Band and vaudeville. At the other parks the attractions are Willow Grove, Damrosch's Orchestra; Chestnut Hill, Rosati's New York Marine Band; Washington Park on the Delaware, Liberati's Band; Lincoln Park, an orchestra of twenty-five pianos; Woodside Park, Veteran Corps of First Regiment Band; Riverside Mansion, Philadelphia Marine Band; Central Park, World's Fair Marine Band.

Norman Jeffreys, of the Arch Street Museum, has charge of the new theatre on Young's Pier, Atlantic City.

S. FERNBERGER.

ST. LOUIS.

Opening of Uhrig's Cave—Suburban Does Well—Lindsley Students in Triple Bill.

(Special to The Mirror.)

ST. LOUIS, June 4.

The street car strike seems as far from being settled as it did four weeks ago, and consequently only one additional resort has been opened, that being Uhrig's Cave, on Sunday evening. The Cave is right in the heart of the city and only three blocks from the Suburban street car line (the only line in operation), and it is thought that Manager McNeary will have a profitable business from the start, as there was a large audience at the opening last night, when the Spencer Opera company presented The Beggar Student with the following cast: Countess Palmatica, Gertrude Lodge; Laura, Grace Van Studdiford; Bronislava, Nellie Braggins; General Ollendorf, George Shields; Lieut. Poppenburg, Fanny Da Costa; Major Holzhoff, R. St. John; Capt. Henrici, R. L. English; Symon Symonoviz, W. W. Hinshaw; Janetsky, Edwin W. Hoff; Enterich, William Steiger; Puffke, Hal. Clayton; Onouphire, Hal. Clayton; and Sitzka, Thomas Hubbel. Director Spencer has engaged an especially strong company for the season. Mrs. Van Studdiford, Nellie Braggins, Gertrude Lodge and W. W. Hinshaw, all local favorites, were enthusiastically received.

Many changes have been made in the interior of the Cave this season. A new entrance has been added and a palm garden promises to be one of the most popular adjuncts of the Cave during the Summer. This is protected from the weather by a roof, but is open on all sides, insuring a free circulation of air. Numerous alterations have been made in the arrangement of the auditorium. The old boxes have been lowered and redecorated, and two new rows of boxes have been put in along either side of the pavilion. New chairs have been placed in the pavilion, and the palm garden is fitted up with tables of a neat design. Next week, Martha.

The Suburban Garden did an enormous business last week owing to the fact that they had a good bill and no opposition of an amusement nature. Manager Gumpertz is offering the following bill this week: Carroll Johnson, Fred Warren, John P. Rodgers, Billy Van and Al. Blanchard are the principal fun-makers of the minstrel first part, and Mr. and Mrs. Arthur C. Sidman are the vaudeville feature.

Guy Lindsley and his pupils entertained a large audience at the Fourteenth Street Theatre Wednesday night, the occasion being their farewell performance for the season. Three plays comprised the programme for the evening, and each was acted and staged in a manner which reflected great credit upon the youthful actors and actresses and their instructor. The interest of the audience largely centered in the production of the first number on the programme, a comedietta in one act by H. B. Wandell, a well-known newspaper man of St. Louis, entitled Thorns. In this play the curtain arose upon a stage artistically decorated with holly and mistletoe, representing a young woman's boudoir during the Christmas holidays. It was a delightfully cheerful scene, a bright grate fire blazing in one end of the room, while from a cute little kettle suspended over an alcohol lamp arose puffs of steam, suggesting the aromatic odor of tea.

There are but two characters in Thorns—Lillian Hamilton and Nell Hopkins. Lillian was assumed by Alice Collisson, while Winifred Heiman had the role of Nell. Both young women are of attractive appearance, and their work indicated that they possess more than average talent. As the curtain rose Lillian Hamilton was bending over a huge bouquet of roses, a gift, presumably, from her sweetheart, whose photograph occupies a prominent position on her mantel. Soon she is disturbed in her reflections by the arrival of her close friend, Nell Hopkins, who stops in at midnight on her way home from a party to inform Lillian that she has been proposed to during the evening by the man of her choice. Through a similarity of names Lillian imagines that her friend has accepted an offer of marriage from her (Lillian's) sweetheart, and the heartache which the misunderstanding engenders reveals the appropriateness of the title. Nell Hopkins leaves her friend to her sad reflections, and the author here has his heroine indulge in a pathetic soliloquy regarding the fickleness of life which is a poem in thought and sentiment. Happily, Nell Hopkins finds that she has forgotten her gloves, and returning for them, imparts some information to her friend which clears away the misunderstandings, and conclusively proves that Lillian's sweetheart had not been false to her. The curtain descends with the two girls in a warm embrace. The interpretation of Thorns given by Misses Collisson and Heiman was pleasingly artistic. That their work was appreciated was manifested by applause and beautiful flowers, which each received. There was a double recall at the close of the sketch, and each young lady had more bouquets than she could conveniently carry. As staged by Guy Lindsley the sketch is one of the prettiest things of the kind seen in St. Louis for a long time.

Drifted Apart was the second offering. It was admirably acted by Winifred Heiman and Guy Lindsley. John Baldwin Buckstone's three-act comedy, Married Life, was last produced. The characters in this very amusing drama were assumed by Josephine Niehaus, Blanche Walton, Martha Allen, Alice Collisson, Catherine Ruwe, P. S. Whitham, Arthur J. Price, E. J. Denecke, Harry M. Cowley and Frederick Demko. All did excellent work, and each of the young ladies received numerous flowers.

J. A. NORTON.

WASHINGTON.

Columbia Stock Company Has Good Patronage—The Outdoor Resorts—Other Topics.

(Special to The Mirror.)

WASHINGTON, June 4.

The Columbia Theatre Stock company has jumped into popularity, and the opening week, with one of the best presentations of Men and Women ever seen here, established the company strongly. The business has been gratifying. On several nights capacity was reached and people turned away. To-night A Bachelor's Romance is the offering and a large house is in attendance. The performance is a delightful one, all the members of the company doing capable work. The play was presented with the original scenery through the kindness of Fred G. Berger, manager of Sol Smith Russell. Katherine Grey, the leading woman of the Columbia stock, has resigned. Her successor, Percy Haswell, opened to-night and gave a charming portrayal of Sylvia. The Girl I Left Behind Me next week.

The New National Theatre has been open during the week with college commencements and the current week is similarly filled. Manager W. H. Rapley will be busy with this sort of bookings until the last of the month, when he will take a vacation along the Maine coast.

William Ludwig, under the auspices of the local Irish-American societies, gave a concert at the Columbia Theatre Sunday night of sacred and Irish song. A full house was in attendance.

A highly creditable presentation of The Pirates of Penzance was given at the Academy of Music Friday night by the Dvorak Musical Association, composed of negroes.

At Wildwood Park Manager Smith presented an attractive vaudeville bill. The new features this week are Miss Milton, Reno and Williams, Mlle. Dorian, Rice and Walters, and Kirch.

Glen Echo, with open-air concerts by Haley's Band and the water spectacle, The Battle of Manila, had its full quota of pleasure seekers.

Chevy Chase Lake opened to-day, presenting the Meiers family of expert swimmers and high divers, who were a feature last Summer.

Manager Fred G. Berger has arrived home for a several weeks' stay before rejoining Sol Smith Russell at Edgartown, Mass. Frank Keenan was Mr. Berger's guest last week.

A contract was signed last week for the erection of a suburban theatre for vaudeville at Cabin John Bridge. The opening will take place July 4.

John F. Coyle, one of the oldest and most reliable chroniclers of the history of early Washington theatricals, tells of the inscription on the monument over the grave at Harrisburg, Pa., of the elder Joseph Jefferson, father of the present actor of that name. The grave was unmarked for years, and in 1843 the monument was erected by Chief Justice John Bannester Gibson and Judge Rodgers, of the Supreme Court of Pennsylvania. Its inscription was written by the Chief Justice and reads as follows: "Beneath this marble are deposited the ashes of Joseph Jefferson, an actor, whose unrivaled powers took in the whole range of comic characters, from pathos to soul-shaking mirth. His coloring of the part was that of nature, warm, pure and fresh, but of nature enriched with the finest conception of genius. He was a member of the Chestnut Street Theatre, Philadelphia, in its most high and palmy days, and was the compeer of Cooper, Wood, Warren and Francis, and a host of worthies, who, like himself, are remembered with admiration and praise."

JOHN T. WARDE.

BALTIMORE.

Elks' Carnival Opens—Attractions at the Parks—Current Gossip.

(Special to The Mirror.)

BALTIMORE, June 4.

The Elks' Industrial Exposition and Carnival opened this evening before an enormous crowd. The opening exercises were participated in by the Governor of Maryland, the Mayor of Baltimore, and other State and municipal dignataries. The address of welcome was made by William J. O'Brien, Jr., of the Baltimore bar, who is also a member of Baltimore Lodge of Elks. The amusement features of the exposition are for the most part under the direction of Frank C. Bostock, and include his celebrated trained wild animal show, the streets of Cairo, the streets of India, the Mexican village, and numerous other attractions. The exposition will continue for two weeks, and a great success is predicted.

Electric Park is now in full blast. Among the attractions are a high-class vaudeville bill, a large swimming pool, a fine orchestra for open air concerts, horse and bicycle races and a little ladies orchestra for the children. Among those participating in the vaudeville are the Eight Cornallas, the Farrell-Taylor Trio, Webb and Hasson, Stanley and Wilson, and Dorothy and Neville. The Park is under the management of A. J. Fenneman.

The Midway and Carnival Exhibition is still the attraction at River View Park. This is made up of an animal show and some other attractions. In the evening there is a display of fireworks and music by a military band.

An operatic burletta, called Trilby, is presented at Hollywood Park. In addition there is an olio bill.

The Colosseum will open to-morrow night. The attractions will be bicycle and motor-cycle races.

Gwynn Oak Park has opened with many attractions, such as boating, bathing, fine concerts, a splendid dancing pavilion, and as an additional attraction, "Jim Key," the educated horse.

Baltimore Lodge, No. 7, B. P. O. Elks decorated the graves of its deceased members at Lorraine Cemetery yesterday afternoon. The ceremony was very largely attended, and the music was of a high order.

HAROLD RUTLEDGE.

CINCINNATI.

Ludlow Lagoon Opens—Other Attractions—Students in Recital.

(Special to The Mirror.)

CINCINNATI, June 4.

The Zoo was very unfortunate last week in having heavy showers upon both the evenings for which phomenade concerts were announced. They will be given as usual the current week on Tuesday and Friday nights. Saturday will be devoted to fireworks, and on the other evenings music is to be furnished by a string quartette.

The opening of Coney Island was attended with great success. Concerts are given twice daily, and a free vaudeville bill presented at the small theatre.

George Bartholomew and his troupe of trained horses began a two weeks' engagement at Chester Park yesterday. The horses are sixteen in number, and have been drilled wonderfully. The opera season will open the latter part of the month.

The formal opening of the Ludlow Lagoon, under the management of Max Anderson, of the Columbia, took place Sunday. All the attractions were in full operation, and did a big business. An excellent programme of vaudeville was offered in the amphitheatre. It contained the names of Charles G. Kilpatrick, the famous bicycle rider, the Empire Comedy Four, the Musical Johnstons, the Walker Sisters, and Weston and Allen.

The students of the Cincinnati School of Expression, of which Miss Mannheimer is principal, gave a very interesting recital Saturday afternoon in the school hall. Nineteen persons participated in the programme, and their efforts were well received. Next Saturday a similar entertainment will be given by the younger pupils. During the Summer Miss Mannheimer will have charge of several vacation classes.

WILLIAM SAMPSON.

AMONG THE DRAMATISTS.

Marie Wellesley Sterling has received the copyright for In Sunny Tennessee, a companion play to On the Suwanee River, which she also dramatized. Her version of Sapho was produced in San Francisco on May 13.

Nat B. Cantor, author of The Soldier's Queen, a musical comedy in which Josephine Sabel will star next season, has just completed a new rural farce-comedy, entitled Wicked Charley.

H. A. D'Arcy has just finished a farce-comedy which he will call At the Arlington Cottage. The music is original, and the scenes are laid at Lakewood, N. J.

ENGAGEMENTS.

Paula Edwardes, with Jerome Sykes.

Irma La Pierre, re-engaged for the lead in 'Way Down East (Eastern).

A. L. Fanshawe, with the Gormand and Ford Stock company, to produce The Country Postmaster.

Albert Juhre, as assistant stage-manager for the Summer opera season at Chester Park, Cincinnati.

William Farnum, for Ben Hur, to play the title-role next season.

Ferdinand Graham, for the Klark-Scoville company, to play leads and to direct new plays.

Augustus Halbach, to play John Harper in The Village Postmaster.

Elizabeth Wetmore Hunter, a society girl, for Eric Hope's Summer company at Newport, R. I.

Vernon Styles, with The Bostonians.

Earl Taylor, re-engaged for next season with Vogel and Deming's Minstrels.

A VISIT TO THE THEATRE FRANCAIS.

Several summers ago I was living in the Quartier Latin of Paris. Being anxious to go behind the scenes of the Théâtre Français, I went to the stage-door of "the house of Molière," and stated my wish to the old crippled concierge. He told me no one was permitted to enter by that door except on business. I explained to him that I was an actor from far away America, and, as always in Paris, the magic word "America" acted as an open sesame, and he relented. He told me if I would call the next day promptly at 10 A. M. he would act as my guide.

I was there bright and early, and the old man was as good as his word. He hobbled along ahead of me on his one good leg through the uncanny, mysterious gloom which is ever present in a theatre in the day time. We visited the greenroom, and the committee room where Monsieur Claritie and his associates decided the fate of the fond offspring of aspiring authors. The greenroom was a large, square room with high ceiling, very soberly furnished. Its walls were decorated with a few oil paintings. The committee room was bright and cheery.

My old guide then took me to the dressing-rooms. There were sixty of them in five tiers, around a glass roofed court, with a balcony running in front of each tier of rooms. The rooms at the Grand Opera House, New York, have a similar arrangement with their one tier.

After taking me through the almost shabby auditorium, my guide showed me the statues in the front lobby. As I stood looking at the statue of Georges Sand, with all her plainness emphasized in cold marble, I recalled how she, who lived in the glassiest of glass houses, went out of her way in Consuelo to throw stones at the immorality of her stage sisters. Voltaire's animated, skull-like face still haunts me when I recall his statue, as I saw it that morning in the half light of the lobby. I am glad they saved his statue from the recent fire. Sand deserved a scorching.

I told my guide he had not shown me the stage, and, after a mild protest, he hobbled back, and I had the honor of treading the boards of the first theatre of the world. Unluckily for me no rehearsal was in progress, only a few men repairing some of the much-used-up scenery generally seen at that theatre.

I said good-bye to my guide, after crossing his palm with a pour boire, and arranged to attend a performance at the Français. I selected Adrienne Lecouvreur, with Mademoiselle Bartet in the title-role and Lambert Fils as Maurice. The ensemble work and attention to detail was most marked, but equally marked was the bad French habit of speaking too much directly to the audience, and thus getting out of the picture. You know the first act takes place in the greenroom of the Théâtre Français, and it was novel and interesting to see a theatre reproduce its own greenroom on its stage. A few days afterward I strolled through Père La Chaise Cemetery and visited the graves of three people who did so much toward the lasting glory of the Théâtre Français—Molière, its founder; Talma, the friend of the first Napoleon, and Rachel. She rests in a large tomb in the Jewish section of the cemetery, near the tombs of those long ago lovers, Abelard and Heloise. In the Louvre I went in the room where molière and his fellow "servants of the king" were acting before the court the night Molière was stricken down by his sudden and fatal illness. Do you recall his little gem in Le Misanthrope?

Si le roi m'avait donné
Paris sa grande ville,
Et qu'il me fallût quitté
L'amour de ma mie—
Je dirais au roi Henri
Reprennez votre Paris!!
J'aime mieux ma mie, oh gai!!
J'aime mieux ma mie.

ERROLL DUNBAR.

A FABRICATION FOILED.

The flattery of imitation has become obnoxious to the Broadhurst Brothers. They were the pioneers in the Smith and Jones drama, and by showing upon the stage why the former left home and what happened to the latter they brought the two proper names into theatrical prominence and invested them with considerable dramatic and pecuniary value. But the curiously intangible treasure thus acquired could not be protected by copyright, patent or any other process of the law, and no sooner had Jones and Smith proved their drawing powers than a dozen other Jones and Smith plays were sent out on the road by other managers. So great was the injury done to the Broadhurst Brothers by these plays that two months ago they sent copies of the following circular to local managers all over the country:

Dear Sir:—The popularity of George H. Broadhurst's well-known plays, What Happened to Jones and Why Smith Left Home, is so great as to have induced a number of unscrupulous people to trade upon their reputation. To this end they have offered to the public various alleged farces under titles similar to What Happened to Jones and Why Smith Left Home. So closely have these titles resembled those of What Happened to Jones and Why Smith Left Home that managers have booked them and newspaper men have criticised them under the impression that they were George H. Broadhurst's plays. These spurious "Jones" and "Smith" pieces are so utterly bad that their only hope of doing business is by trading upon the resemblance of their titles to What Happened to Jones and Why Smith Left Home. The theatregoing public is deceived by this resemblance. They go to see these concoctions under the impression that they are to witness the genuine "Jones" and "Smith" plays, and get so thoroughly disgusted that when our attractions follow them we suffer in consequence. The chief of these offenders is an alleged farce called Have You Seen Smith. Numerous managers have written us in condemnation of this piece, and the inclosed criticism of it from the "Age-Herald," Birmingham, Ala., will give you an accurate idea of its character. In order to protect ourselves and the managers of the houses we play during the coming season, and believing that it will be to our mutual advantage, we shall require all managers booking What Happened to Jones and Why Smith Left Home to agree not to play any other "Jones" or "Smith" show before the appearance of our attractions, and shall insert a clause to this effect in our contracts. (Signed) BROADHURST BROS.

The criticism referred to was a splendid example of a style of literature that may be called the roast absolute. The local managers were no sooner done reading the circular and the criticism than they received another circular that read as follows:

BROADWAY THEATRE BUILDING,
NEW YORK CITY, April 23, 1900.

Dear Sir:—An over-zealous employee of ours, thinking to further our interests and incidentally advance his personal position, has caused to be mailed to several managers a circular supposed to contain a newspaper criticism of a performance of Have You Seen Smith. This was done without our sanction or consent, and we desire to make amends for same. The criticism was inspired and written in the spirit of revenge, and for no other reason than to effect a financial injury, because the attraction in question had the good fortune to do a much larger business in several cities than a farce of ours having a title somewhat similar. We hasten to make this statement in the hope that it will counteract any unfavorable impression that might injure an innocent party.
(Signed) THE BROADHURSTS.

In due course of time the Broadhurst Brothers received letters from various local managers replying to this circular. Much surprised and puzzled they made inquiries and finally secured a copy of "The Brodhursts'" printed epistle. Thereupon they sent out a second circular in which was reprinted "The Brodhursts'" letter and the following statements relative to it were made:

I. The circular is headed "Broadway Theatre Building." The offices of Broadhurst Bros. are rooms 16 and 17, No. 1441 Broadway, which is the Broadway Theatre Building.

II. The circular is signed "The Brodhursts." This is so close an imitation of Broadhurst as to deceive any but the most careful reader. There is no such firm as The Brodhursts in the Broadway Theatre Building, nor is there any such firm engaged in the theatrical business. As an example of audacious mendacity this circular is unique and monumental. It stops just short of libel and forgery. It shows the true character of the people in whose interests it was sent out, and the almost criminal methods to which they will resort. Its evident intent is to cause the recipient to believe that it was sent out by Broadhurst Bros. In some cases it has done this, and managers have written us in regard to it. The circular was not sent out by Broadhurst Bros. Why Smith Left Home is the original "Smith" play. It is the second of George H. Broadhurst's international successes, and has played the United States, Canada, England, South Africa, and Australia. Why Smith Left Home is the property of Broadhurst Bros., and is the only "Smith" play with which we have any connection. (Signed) BROADHURST BROS.

Since this letter was circulated "The Brodhursts" have not been heard from.

THE ACTORS' HOME A CERTAINTY.

Within fifteen days of the opening of the subscriptions to the actors' home fund the necessary $50,000 was raised, a surplus of over $2,000 was subscribed and the fund is still growing. The subscriptions in addition to those announced in THE MIRROR last week are:

Previously acknowledged	$47,504.00		
Professional Woman's League	$1,000.00	A. Novelli	25.00
Minnie Maddern Fiske	250.00	Virginia Earle	100.00
Harrison Grey Fiske	250.00	Sam Bernard	50.00
"Huyler's"	250.00	H. Oppenheimer	25.00
Smith, Gray & Co.	100.00	Al. Hart	25.00
Gustavus Levick	100.00	James L. Lederer	10.00
Maggie Mitchell	100.00	Mabel Gilman	10.00
James J. Slevin	100.00	Carrie Perkins	10.00
The Four Cohans	50.00	Chas. MacGeachey	5.00
New York Calcium Light Co.	50.00	R. A. Roberts	5.00
Edward M. Favor and Edith Sinclair	25.00	Mr. and Mrs. Samuel Collins	5.00
Thomas H. Burns	25.00	Irene Bentley	5.00
Franklin Fyles	25.00	Belle Armstrong	5.00
Milton Nobles	25.00	A. A.	2.00
John C. Rice and Sally Cohen	25.00	J. A. Furey	2.00
Judith Berolde	25.00	Ruby Reid	2.00
Thomas J. McBride	25.00	Adelaide Phillips	2.00
Theodore Bromley	20.00	Frank Bernard	2.00
Morton Selton	10.00	Gottlob Marx & Co.	250.00
Joseph Allen	10.00	Jeanie Gilleson	100.00
Ralph Stuart	10.00	Lafayette Square Opera House, Washington, D. C., U. H. Painter	100.00
Fritz Morris	10.00	N. Y. Bill Posting Co.	100.00
Bessy Hazelton Favor	5.00	Peter McCourt	100.00
Sara Albaugh Henderson	5.00	Kernan, Rife & Houck, Holiday Street Theatre, Baltimore	100.00
Frank Holland	5.00	Julius Cahn	50.00
Lawrence F. Walker	3.00	Employes Walnut Street Theatre, Philadelphia, by Frank Howe, Jr.	50.00
T. C.	1.00	Mrs. G. H. Gilbert	50.00
Major Burk	1.00	Mme. Adelaide Herrmann	50.00
Van Rensselaer Wheeler	5.00	St. Johnland Home, per Harry B. Haggood	27.50
A. G. Cunningham	1.00	Elizabeth Tyree	25.00
Mr. and Mrs. George Lessir	10.00	May Robson	25.00
Almyra Forrest	1.00	G. H. Huber	25.00
Madeline Noel	1.00	F. Short, Olympia and Century Theatres, St. Louis	25.00
Mary E. Welsh	.50	Owen Fawcett	25.00
Mae Harris	1.00	Daniel Gilfether	25.00
Belle Ashlyn	1.00	Prince Lloyd	25.00
"Babe" Stanley	1.00	Robert T. Haines	15.00
Hester Armstrong	1.00	E. L. Macomb Bristad, M.D.	15.00
May Gunderman	1.00	Charles K. Harris	10.00
Carolyn Gordon	1.00	Fanny Addison Pitt	10.00
J. Kalish	1.00	Alice Leigh	10.00
T. S. Weber	1.00	"After the Ball"	10.00
B. D. Stevens	10.00	Charles Rowan	5.00
Maurice Abbey	5.00	Charles Webster	5.00
Pony Moore	.50	William C. Andrews	5.00
Room G.	5.00	Helen G. Foye	1.00
Ollie Craig	1.00	Edward Chrissie	1.00
May Canby	.50	Maude Adams	500.00
Wm. J. Welsh	1.00	Hyde & Behman	500.00
Alice B. Fenner	1.00	Colonel William F. Cody	250.00
G. A. Roarke	1.00	Liebler & Co.	250.00
Janette Ivel	1.00	The Sandy Hook Pilots	200.00
Betty Belwood	1.00	Charles E. Ford	100.00
Beatrice Ashton	.50	Frank Daniels	100.00
Joseph H. Hoadley	500.00	Forepaugh & Sells Brothers' Circus	100.00
Hanlon Brothers	200.00	Marie Tempest	100.00
Nate Saulsbury	250.00	Camille D'Arville	100.00
Rogers Brothers	100.00	Emanuel Friend	100.00
Alice Nielsen	100.00	Duffy, Sawtelle and Duffy	1.00
Frank L. Perley	100.00	Margaret Wilkes	1.00
Mr. and Mrs. Charles Walcot	100.00	"Nestorina"	1.00
Acker, Merrall & Condit	100.00	Helen King Russell	1.00
John Stitch & Bro.	50.00	Frances Powell	1.00
Mabel Amber	25.00	Norman Hackett	1.00
Dr. Seth Cook Comstock	25.00	Mortimer Weldon	1.00
Herbert Gresham	25.00	Thomas Bridgeland	2.00
Walter E. Perkins	15.00	Mace Greenleaf	2.00
John P. Burke	10.00	Charles Collins	2.00
Sydney Cowell	10.00	Anne Sutherland	5.00
Alice Thaxter Reed	10.00	Sylvester Maguire	5.00
"A Mother"	5.00	Joseph Kilgour	5.00
J. M.	1.00	Scott Cooper	5.00
Louise Sylvester	1.00	Shea's Garden Theatre	10.00
Joseph Allen	5.00	J. R. Stirling	10.00
Marie Doran	5.00	Empire Theatre, Cleveland	10.00
Marie Haynes	2.00	J. H., per Margaret Robinson	50.00
G. H. Trader	1.00	Charles H. Yale	50.00
G. D. Macintyre	1.00	Otis Skinner	50.00
K. E. Wilson	1.00	John H. Bliss	25.00
Alice Taylor	1.00	Arthur R. Lawrence	25.00
R. B. Cunningham	1.00	George W. Denham	25.00
Emile La Croix	1.00	Fanny Denham Rouse	25.00
Edward Donnelly	1.00	William Faversham	25.00
Leslie Matthews	1.00	James W. Miller	20.00
William Frederic	1.00	Valentine Stock Company	15.00
Charles Dade	1.00	Jule Klein	10.00
Harry M. Blake	1.00	Mathilde Cottrelly	10.00
Joseph Cusack	1.00	Harry Le Clair	10.00
Edward Craven	1.00	A. Warendorff	10.00
John T. Craven	1.00	Frederick H. Nazro, in memory of "Honest Tom Comer"	5.00
Frank N. Drew	1.00	William Chrystie Miller	1.00
Wm. A. Evans	1.00	Estate of Henry C. Miner	250.00
T. C. Hamilton	1.00	New England Amusement Co.	100.00
Edward McWade	1.00	W. Dick and Annie Harrison	4.00
Margaret May	1.00	Neil Grey	3.00
Addison Pitt	1.00	George J. Gould	1,000.00
W. D. Stone	1.00	Mrs. George J. Gould	1,000.00
Nellie Pierce	1.00	Henry Dazian	1,000.00
Helene Herbert	1.00	Charles H. Spalding	500.00
Charles Herbert	1.00	Supplemental from Members of the Lambs	335.00
Jefferson Lloyd	1.00	A. A. Stewart	250.00
Harry English	1.00	Strobridge Lithograph Co.	250.00
Willard Bowman	1.00	Democratic Club of New York	250.00
Francis Justice	1.00	W. W. Cole	250.00
Erroll Dunbar	1.00	M. Witmark & Sons	100.00
Duncan Preston	1.00	M. H. Hudson, Coates Opera House, Kansas City	100.00
Meyer Sisters, Charles E. Fitz, H. E. Dixey, Jr., A. Nichols, W. C. Walsh, Blanche Cramer, Allene Florence, Trixie Friganza, Vincie Twohey, Violet Holbs, Stella Martine, Burdell Sisters, W. Wynn, Marie Deen, M. Marlowe, Bessie Barton, M. Echard, Agnes Paul, Lotta Faust, Susan Drake, Robbert Smith, R. G. Pullar, Gilbert Schramm, George H. Warren, R. E. Degnan, Joseph A. Sullivan, T. W. Hayden, C. Burns, E. Waymack, Paula Alan, Veronica Stafford, H. Lucas, Doris Mitchell, Louise Lloyd, Leona Du Bois, Percy Hart, G. Fair, G. Cannon, George Maguire, "J. G. G." Clement Herschell, G. H. Nagel, John Addison, M. Florence, M. F. Sherwood, "Cigarette," M. Caldell, and others	222.75	Joseph H. Wallick	100.00
Louis Morrell	1.00	Alfred, Maggie, and Katherine Fisher	50.00
Augustus Haibach	1.00	Mr. and Mrs. Archibald Cowper	50.00
Helen Weathersby	1.00	Members of the Dairy Farm Co.	35.00
E. F. Gibney	1.00	Wilkesbarre Lodge, No. 109, B. P. O. E.	25.00
J. R. Armstrong	1.00	A. A. Adams	25.00
M. J. Jordan	1.00	A. Langstadter	25.00
Carina Jordan	1.00	Bertha Galland	25.00
John Martin	1.00	William Morris	25.00
George W. Mitchell	1.00	Benj F. Roeder	20.00
Nick Norton	10.00	J. Cohen	15.00
Eva Williams and Jack Tucker	10.00	W. J. Henderson	15.00
McCool and Murphy	10.00	Sadie Lauer	1.00
Franklyn Roberts	10.00	Mrs. O. H. Corbett	1.00
Wilson S. Ross	10.00	Thomas A. Hall	15.00
John J. Talley	10.00	Brigham Royce	5.00
Hattie Russell	10.00	Longley Taylor	5.00
Georgia Caine	10.00	John J. Donnelly	5.00
"E. K."	10.00	George Alison	2.50
Maud Monroe	5.00	Edgar J. MacGregor	5.00
Henri Laurent	5.00	James Otley	3.00
E. S. Brigham	5.00	Edward Donnelly	2.00
Alfred Hudson	5.00	Harry Motto	1.00
Anna Allen Ditchett	5.00	Extra people of J. K. Hackett's co.	10.00
Thomas McGrath	5.00	John Dillon	25.00
Peter McCourt	100.00	A. L. Cohen	25.00
Carl Abrendt	5.00	Mr. and Mrs. Percy Brooke	25.00
Grace Reals	5.00	Nellie Howard	2.00
Gertrude Rivera	2.50	Rt. Rev. Henry C. Potter	20.00
Virginia Buchanan	2.00	Henry Bergman	10.00
Amy Ricard	2.00	Charles H. Bradshaw	5.00
Grand Total	$62,363.25		

The subscription of John F. Ward was erroneously set down in last week's list as $5. Mr. Ward's contribution was $10.

REFLECTIONS.

William Bonelli will star next season in An American Gentleman, under the management of W. S. Butterfield.

Edwin A. Pratt will give a supplementary musicale at his residence, 461 Classon Avenue, Brooklyn, on June 6.

Gus Hill has purchased from the American Automobile Company one of their latest models for use at his Summer home at Long Branch, and preparatory to his first lesson in controlling the machine he has taken out a fat accident policy.

Owen Davis, author of Reaping the Whirlwind, has returned from Buffalo to his desk in Gus Hill's office. He reports that his new play has made a great hit up the State, and that he can now put all his attention on Lost in the Desert, which is to be produced early the coming season by Mr. Hill.

Mrs. Josephine Dupre, mother of George and Jeanette Dupre, had a serious operation performed on May 28, and is recovering rapidly. Jeanette Dupre Watson and her family will leave for Atlantic City July 1.

Edwin Walter opened last night in Woman and Wine at the Academy of Music, taking the place of Frankiyn Roberts, who will sail to-day for Europe.

Henry W. Savage, Thomas W. Ryley, and John C. Fisher sailed for Europe last week.

J. E. Toole is in the city, and has completed his Lyceum Stock company, that will present repertoire, opening Sept. 3. Mr. Toole's own company will open Sept 10 in New York city.

Henry Ludlam, who lately has conducted a school of dramatic art in Philadelphia, will present for his annual closing performance Shakespeare's tragedy, Othello, at the Broad Street Theatre, on June 11. Mr. Ludlam will appear as the Moor, supported by his pupils. The cast will include Carl A. Pfeil, Frank Allen, Thomas A. Cahill, S. E. Ramsden, Edwin R. Lilly, E. J. Hein, Howard M. Githens, Carson Davenport, Genevieve A. Warren, and Mrs. Fannie C. Peissa Kovitch.

About $2,500 was realized by a benefit for the American volunteer soldiers and sailors in the Spanish-American war, at the Metropolitan Opera House on May 29. "Aunt" Louisa Eldridge, Minnie Seligman, William T. and Effie Stewart, Charles B. Ward, Alice Fischer, the Bachelor Club, and others appeared. A hit was scored by Alvina and Signor Sonati in a dance, "The Maid in the Moon," arranged by M. Alviene.

Evelyn Selbie, booked to sail on the *New York*, was transferred to the *Kensington* of the Red Star Line, which sailed last Wednesday. Miss Selbie will visit Antwerp, Brussels, London, and Paris.

Aiden Benedict and Grace Hunter were married in this city on May 29.

Marcus Mayer secured an attachment last week upon Olga Nethersole's scenery, costumes and other property to satisfy a claim of $16,941, alleging that this amount is still due him under contract for services as Miss Nethersole's manager during the two seasons past.

Emma Maddern closed her fourth season with the Girard Avenue Theatre company, Philadelphia, on May 26. She is now at her cottage at New Dorp, Staten Island, where she will remain until September. Next season she will be a member of Blanche Walsh's company.

The Juggler, a three-act comic opera that has been successfully produced in the West, was secured last week by Arthur W. Tams, who is negotiating for its production here early next season.

The Actors' Church Alliance will hold its annual meeting this (Tuesday) evening, beginning at eight o'clock, at the Berkeley Lyceum. The speakers will be Bishop Potter, Rev. Dr. David H. Greer, Rev. Dr. E. Walpole Warren, Rev. Dr. R. Heber Newton, Rev. Dr. John P. Peters, Mary Shaw, and Frederick Warde.

James Horan will sail for Europe next Saturday on the *Etruria*.

Fay Templeton will take a trip abroad shortly.

Frank L. Perley sailed for Europe last week to arrange the details of Alice Nelisen's London engagement.

Robert B. Mantell sailed for Europe from Montreal, Can., on May 26, and will stay abroad until August. Manager M. W. Hanley will remain in New York during the Summer, arranging the details of Mr. Mantell's new play, A Free Lance, by W. A. Tremayne, author of The Dagger and the Cross and A Secret Warrant.

It was reported last night that Robert Wayne was assaulted in Hopkins' Theatre, Chicago, on Saturday night, on leaving the theatre, and seriously injured.

Sarah Cowell Le Moyne will fill the time at Wallack's Theatre for which she was originally booked. Her engagement will open Oct. 8. Besides appearing in The Greatest Thing in the World Mrs. Le Moyne contemplates giving a series of special matinees, at which she will present several of Browning's plays.

A decree of divorce was granted in favor of James Brown Potter and against his wife, the well-known actress, at Newport, R. I., yesterday. Last night's *Evening Journal* "illustrating" the event, printed a picture of General Lord Kitchener, now in South Africa, as "James Brown Potter."

Helen Keating will play Lygia in Quo Vadis at the New York Theatre at the performance on June 13.

Handsomely mounted souvenir photographs of Arthur Forrest as Petronius were distributed at last Saturday's matinee of Quo Vadis at the New York Theatre.

Alice Roseland will be starred the coming season in a production of Hoyt's A Midnight Bell, appearing as Dot, the part formerly played by Maude Adams.

Messrs. Voelckel and Nolan have signed Irving Jones to be the leading comedian of the Black Patti Troubadours for the season of 1900 and 1901. Irving Jones is the best interpreter of the modern rag time ballad, and one of the most accomplished composers of songs of that class. He is also a very clever comedian. The terms of the contract are not made public, but it is surmised that Irving Jones will receive the largest salary paid to any colored comedian. He has been with the Black Patti Troubadours during the past four weeks of their season, which closed at the Star Theatre, New York, last Saturday. His success was so pronounced as to lead to his engagement for next season. The Troubadours have had a remarkably successful season of forty-three weeks. The fifth tour will begin early in August, and will last for forty-five weeks. With the exception of Irving Jones and one or two other performers the personnel will be the same as last season.

The late Charles F. Coghlan intended to produce the drama of Valjean, made by Mrs. Elizabeth Campbell Winter upon the basis of Victor Hugo's famous novel of "Les Miserables." This drama was entered for copyright in 1895. Mr. Coghlan accepted it and he actually began rehearsal of it. His death prevented its production. Mrs. Winter has written a drama on the novel, by Charles Reade, "It is Never Too Late to Mend," and this was some time ago entered for copyright, under the title of A Lover and His Lass.

Professor C. W. Wilcox, of the Conservatory of Music, Dallas, Texas, instructor in violin and mandolin, and brother of Sadie Stringham, arrived in New York last week. He thinks of settling here.

George D. Baker and his father, C. E. Baker, of Beatrice, Neb., sailed for Europe Saturday on the *City of Rome*.

F. E. McKay, press agent, is no longer connected with the *Mail and Express*.

The Los Angeles Theatre has been leased to Meyerfeldt and Morosco.

Kate Lester sailed for Europe last Saturday on the *Marquette*.

IN SUMMER PLACES.

R. Blinn Owen, musical director of Finnigan's Ball (Eastern), is the guest of Josef Rix, Lansing, Mich. Mr. Owen has signed with Joe W. Spears for next season, and is partly arranging his music.

William Mong and John Mabbie are spending the Summer at Pestle Springs, Mo.

Ethel Dyffryn is with her parents, and brother Tommy, at their home, Crescent Beach, Revere, Mass., for the Summer. They are busy preparing for the opening of the Ethel Dyffryn company about Aug. 27.

J. H. Smith, for two seasons treasurer and manager for Beach and Bowers' Minstrels, is spending the Summer at his home, Winona, Minn.

Mr. and Mrs. Oscar Eagle (Esther Lyons), upon closing their season with Viola Allen on June 9, will go to their home in Gallipolis, O.

Fred De Noe and Fannie Trumbull, having closed their third season with Murray and Mack on June 3, will spend the Summer at their home, Centreville, Ind.

Harry Carleton and Mr. and Mrs. Thomas E. Shea are at Northport, Me.

Maud Blanchard is visiting her mother, at Erie, Pa.

Mr. and Mrs. Carl Brehm (Ollie Halford), and Baby Wava have closed with Waite's Stock company, and are at their home, Erie, Pa., for the Summer.

Charles H. Larkin, manager of Gorton's Minstrels, is visiting friends at Hornellsville, N. Y. John J. Kingston, of the same company, is also at Hornellsville, the guest of relatives.

Sara Johnson and Sophia Burnham are at their homes, Hornellsville, N. Y., for a short vacation.

Rose Hubbard is visiting relatives at Sandusky, O.

Mrs. Leo W. Wright (Pearl La Rue) is summering at Atlantic City, where her husband is managing the Quaker City Minstrels at Young's Pier.

Mr. and Mrs. R. W. Marks will spend the Summer at their cottage, "Red Cedar Villa," Christie's Lake, Ont. Marks Brothers' company will open at Alexandria Bay, N. Y., on Aug. 6.

H. S. Northrup left for his home in San Francisco last Friday. Mr. Northrup will return for E. H. Sothern's production of Hamlet in September.

Frank Munnell, after a successful season as leading man with Tommy Shearer, has gone to his home, Crafton, Pa., for the Summer.

Frank E. Morse is resting and fishing at his camp, Ashland, Wis. He will return to town in August to resume the management of Belle Archer in her new play.

Maude Knowlton is spending her Summer between London and Paris. She may be seen in London next Autumn.

Mr. and Mrs. Charles F. Tingay (Ada Gray), are spending the Summer at Compo Beach, Westport, Conn.

W. M. Campbell, formerly known as Will M. Barry, will spend the Summer at Little Rock, Ark., as special writer for a syndicate of Southern papers.

Louise Albion, late of McCarthy's Mishaps, is spending the Summer at Sunny Heights, near Richmond, Ind., where she expects to be joined soon by Maidie Wensley and George Gale, of the same company.

Jessie Ralph will spend the Summer at Gloucester, Mass.

Herbert Prior, Lloyd Briggs, Sidney Prior, and William H. Metzler, are summering at Piney Ridge Cottage, South Atlantic City, N. J.

Herbert Fortier, leading man with Darkest Russia during the past season, will spend the Summer in Toronto and vicinity.

Frank H. Crane is spending the Summer in California.

Mr. and Mrs. Charles G. Craig are summering at their home, Cobourg, Ont.

W. E. Horton writes from Mt. Clemens, Mich.: The following is a list of theatrical folks who have arrived at the springs during the past week: Arnold Daly, Frank Carter, Stella Blair, Mr. and Mrs. Edwin De Cowan, Jos Norton, Mrs. Alice Shaw, Bert Whitney, S. P. Irvine, Mrs. Charles W. Young, and Bob Hunting has left for New York.

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AN IRRESISTIBLE INFLUENCE.

THE growing spirit of liberality toward the theatre noted in the churches has made remarkable manifestations within a few weeks. The Methodists, always among the more pronounced in opposition to the theatre, have lagged behind other denominations that have from year to year advanced from opposition to toleration, and from toleration to something akin to friendship for the theatre in its better state. But now even the Methodists promise to swing into the line of progress. Even in recent years the edicts of this church have embodied the ancient ban upon the theatre, and the discipline of the church has threatened those of its members that have favored the theatre; but the threat has been empty. Methodists, like other church members, have attended the theatre as they wished, and the church law in the premises has been a dead letter. Therefore it is safe to say that the church authorities wisely will soon see the uselessness of an attempt to prevent theatre going and other amusements harmless when indulged with discrimination. That they will be forced to this concession is evident from the positive declarations of several local conferences of the church in favor of the theatre, dancing and card playing in proper circumstances. No doubt the worthy bishops of the church—the larger number of them men of age imbued with their early prejudices—would still ban the theatre absolutely. But bishops are elected, and often re-elected, and the suffrage of the mass is necessary to them finally. They must soon recognize the modern spirit which is shown in the subordinate bodies of the church and bow to it.

There can be no doubt that the organization of the Actors' Church Alliance in New York and other cities has had a powerful influence toward enforcing a new respect for the theatre on the part of the more conservative of churchmen. That Alliance, on its church side, embraces several denominations and includes many of the most able clergymen in the country, including at least one bishop, who stands as its president. There still are isolated preachers of illiberal tendencies and small influence that continue to rail at the stage and all that thereunto belongs; but their number is fast diminishing, and the day is not far distant when they will be known no more among men. There is no reason, of course, why the church and the theatre should attempt to work in one channel, because they are essentially different institutions, each powerful in its special field; but they both belong to humanity, and both are powerful in influence, and each should in a measure supplement the other. Surely they should be friends, and that they are fast becoming friends all may see. The church, too, can affect the theatre indirectly for the general good by supporting good plays and opposing bad plays by that strongest of all things, attendance upon the one and neglect of and discouragement of the other. There always will be a large class that attend the church yet will not attend the theatre, and *vice versa;* but the large number of church members of happy disposition that can encourage or discourage good or bad theatre management will surely grow more and more influential in one or the other way as habit and time bring the people of the theatre and the people of the church nearer together.

THE MIRROR notes many small events that strongly indicate the new spirit that is manifested toward the theatre, but the most remarkable of these occurred the other day in the little town of Pleasant Hill, Mo. Usually it is in the small communities that church affiliation is the more close and preachers the less liberal, especially toward the theatre. A new theatre, the Kellogg Opera House, has just been built at Pleasant Hill, and instead of inveighing against the playhouse as a milepost on the road to perdition the pastors and church members of the town hailed the building of the theatre with joy and arranged to conduct its dedication. This ceremony occurred of all days on Sunday, May 13, and consisted of a service of song in which the local clergy and their choirs and as many other citizens as the new theatre would accommodate participated. In consequence of the event, the morning services at all the churches were omitted. The theatre was decorated with flowers, and the novel ceremony passed off with every token of general happiness and good will.

ENTERPRISING ALDERMEN.

THE MIRROR frequently has noted the idiosyncracies of aldermen in various cities with reference to amusements, but the reported action of the City Council of Atlanta recently, when the springs of that action are considered, entitles that body to the medal.

The license fee for a circus for some time has been fixed in Atlanta by its governing body at the very high rate of $1,000 per day. It is needless to say that this fee proved to be prohibitive, and that circuses traveling in the South have given Atlanta a wide berth.

As the circuses cut out Atlanta, the members of the City Council, it is said, put on their thinking caps. There may have been a principle of "public policy" in making the fee for a circus $1,000 in Atlanta, because a good circus usually takes out of town with it, if the town be no larger than Atlanta, most of the money in immediate circulation. It is the experience of tradesmen in cities of the size of Atlanta that after the visit of a circus those of their customers that before paid for goods ask for credit until they can recuperate from the dissipation that a circus inspires, while persons usually impecunious are more certainly impecunious after a circus has gone. No matter how "hard up" a man or a family may be, there seems always some means by which the man or the family is able to raise money enough to enjoy a circus. This itinerant institution is able to almost impoverish a small town by a single visit; larger towns sometimes find themselves in straitened circumstances after the departure of a circus, and even in the very large cities, where the circus remains a week, the pecuniary system, as it affects small local commerce, suffers a warping that it requires a long period to recover from.

The circus habit is as periodical as the circus. Youth glories in it, the statesman acknowledges it, and society pleads guilty to it. Even the preacher indirectly confesses it, through the subterfuge of brightening his rusty knowledge of natural history as he views the animals. All are human, and city councilmen are at least as human as their fellows. In fact, by virtue of his office, the city councilman wishes to illustrate his humanity. For verification of this statement, see any superintendent of passes for a circus. Any pass distributer will tell you that, next to the editor of a rural weekly newspaper, who usually wants a pass for every one of his subscribers, the alderman or city councilman is an insatiate fiend for admission tickets. With tickets he would, if he could, make happy all his constituents.

It is not strange, then, that the city councilmen of Atlanta have seen the error of their action in placing the license fee in that city so high that the circus has passed them by. They have repented of that action. Several of them, it is said, have in their remorse publicly declared that they must see another circus before the expiration of their term of office.

Thus they have, with one accord, amended the ordinance and reduced the circus fee one-half. In the language of the average alderman, it is now up to the circus.

ANNALS OF THE LAMBS.

From the publishing house of R. H. Russell has just been issued a fine example of modern book making that bears the title, "Annals of the Lambs." It is splendidly printed and handsomely bound—with none of the affectation that passes too frequently for art in such matters—and when the eye has been gratified by its outward show of good craftsmanship, there is much to be found between its covers to engage the interest of readers. In excellent literary style, and simply, is set down the history of the club during the quarter century of its existence, and there is given also a brief account of the Lambs of London, the organization from which the Lambs of New York inherited both name and sentiment.

It happens that the original Lamb was no less a person than John Hare, who, in the Spring of 1869, conceived the idea of forming a dinner club, whose members should be chiefly drawn from the dramatic profession. He gathered together twelve friends, kindred in spirit, and on October 16, 1869, at the Gaiety Restaurant, London, the first Lambs' dinner occurred. After that the merry meetings took place weekly, and many persons of note attended them.

Among the early members of the original organization was Henry J. Montague, who, by happy chance, was called professionally to this country in 1874. Unsuspectingly he smuggled into the United States the seed of sentiment that has since developed so splendidly, and his name will be honored by the Lambs so long as their fold shall last. The planting of the seed came about in this wise. During the Christmas holidays of 1874 George H. McLean invited a number of gentlemen of the Wallack company to partake of late supper with him at Delmonico's. They were Henry J. Montague, Arthur Wallack, Harry Beckett, and Edward Arnott. Late in the evening the party was joined by Edward Fox and Mr. Hurlock, and so happy was the occasion that some one suggested the idea of forming there and then an informal supper club. The project was agreed upon unanimously, and immediately the gentlemen began casting about for an appropriate name. Then it was that Mr. Montague rose to the opportunity with the lore of the London Lambs, and upon his suggestion the embryo organization adopted the name and many of the customs of the English club.

The first supper of the New York Lambs occurred at the Maison Dorée in February, 1875. Besides the originators of the club there were present John E. I. Grainger and George Fawcett Rowe, who immediately became members. After two suppers had been given at the Maison Dorée the club had so increased in size that it was found necessary to seek larger quarters at the Union Square Hotel. From the Union Square the homeless Lambs wandered next to "The Matchbox," that adjoined the old Wallack's Theatre, and after enjoying two suppers there they returned to the Union Square and later found refuge at the Monument House, where, in 1877, they hired the entire second floor for a fold. On May 10 of the same year the club was incorporated under the State law.

After the death of the first Shepherd, Mr. Montague, in 1878, J. Lester Wallack was elected to that office and the Lambs moved to No. 19 East Sixteenth Street, where they remained for two years. In 1880, during Harry Beckett's term as Shepherd, the club secured an entire house—No. 34 West Twenty-sixth Street—for its own; and there the Lambs passed twelve memorable years, during which there were many occasions of great rejoicing, as well as several periods of mourning over the deaths that occurred in the flock.

On April 13, 1897, the corner-stone of the new club house in Thirty-sixth Street was laid. At the end of May the alterations in the building were completed, and the Lambs moved into what is now their home. Many gifts of books and pictures were made to the club, and the Fold was furnished luxuriously from top to bottom. The large expenditure necessary for this comfortable home laid the Lambs under a heavy indebtedness. But this indebtedness, however irksome it was at first, proved in the end a blessing, since it caused the members to project and carry out the Star Gambol—the most brilliant enterprise of its kind in theatrical history. The plan of this gigantic undertaking originated with Augustus Thomas. Every Lamb immediately became enthusiastic in the matter, and on May 24, 1898, the Star Gambol opened at the Metropolitan Opera House. Performances were given during the week in Boston, Springfield, Brooklyn, Philadelphia, Baltimore, Washington, Pittsburg, Chicago, and again in New York. The company enlisted in the enterprise included dozens of the foremost men in the dramatic and musical professions. The total receipts during the tour amounted to $62,000, and after all the expenses were paid there remained a sufficient balance to clear the club of every outstanding debt.

The account of the public and private entertainments of the organization is a very interesting portion of the "Annals of the Lambs." The "Gambols" began in 1888, and have been continued successfully ever since. The "Washings"—the annual outdoor celebrations of the Lambs—originated in the London club, and have been carried on in this country since 1875. In preparing the programmes for these holidays the greatest originality has been displayed. The "Washings" usually take place at some country place, belonging to a Lamb, in the neighborhood of New York. Each year a new diversion is provided, and each "Washing" is more enjoyable than the last. Of more dignified tone are the dinners that are given from time to time in the Fold in honor of distinguished members and visiting celebrities. The Lambs have honored in this fashion Sir Henry Irving, Lester Wallack, John Gilbert, "Bill" Nye, Bronson Howard, Wilson Barrett, Robert G. Ingersoll, John Hare, and many others.

The project of publishing the "Annals of the Lambs" was first discussed in connection with the preparations for the banquet given on the twenty-fourth of last December in celebration of the twenty-fifth anniversary of the founding of the club. The board appointed a committee to collect the material and prepare the volume. This committee consisted of Arthur Wallack, George H. McLean, John A. Stow, John B. Miley, Edmund M. Holland, William H. Crane, Nat C. Goodwin, Augustus Thomas, De Wolf Hopper, John Hare, and L. J. B. Lincoln; and to them—especially to Mr. Lincoln, the secretary—the credit is due for the delightful volume just published. The dedicatory verses, by Edward E. Kidder, are in keeping with the Annals—than which no fitter word of praise may be written of them.

THE THREE GREAT INFLUENCES.

In his address at the reception of the Actors' Church Alliance, held in this city on May 24, Frederick Warde said:

There are three prominent institutions that contribute to our mental, moral and spiritual development, and should work together for the one common end, the enlightenment and civilization of mankind: The schoolhouse, the church and the theatre. The first is very properly supported by the State or municipality; the church by endowment or voluntary contributions from its members; but the theatre is left to private enterprise and its success depends on public patronage. Therefore, after all, the public is the arbiter of its moral ethics, literary and artistic, as well as of its drama. I hope that the church, the schoolhouse, and the stage, which have so long mistaken each other's aims, may work together, side by side, in their glorious mission to instruct and elevate mankind, and to bless and to beautify the world.

QUESTIONS ANSWERED.

(No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.)

C. W. C., Erie, Pa.: The letter has been called for.

IOWA CITY, Iowa City, and C. C., New York: Players may be addressed in care of THE MIRROR.

O. C. P., Brooklyn: May Irwin's new play will be called Mrs. Black is Back.

READER, New York: The late Nelson Wheatcroft did not play in Poor Jonathan at the Casino.

L. J. L., Benovo, Pa.: Melbourne Macdowell can inform you about the acting rights to La Tosca.

F. V. S., Chicago: Arthur Forrest appeared in this city at Booth's and the Broadway theatres (Wood's Museum) in 1876.

W. C. C., Kingston, N. Y.: Martinka and Company, Sixth Avenue near Thirtieth Street, New York city, make magical and trick apparatus.

J. B. A., Pittsburg: Charles T. K. Miller, care the *Morning Telegraph*, New York city, has compiled a list of the real and stage names of players.

P. M. MULE, Buffalo, N. Y.: 1. Joseph F. Vion, Thirtieth Street and Broadway; Hurtig and Seamon, Thirty-seventh Street and Broadway; J. J. Armstrong, 10 Union Square; William Morris, 102 East Fourteenth Street. 2. You would probably have to take a lower salary than the one you name to start with, and if the act is good you ought to work up to the sum mentioned without any trouble.

H. K. K., Washington, D. C.: Nearly all opera companies have certain appointed days for the trial of chorus voices. Applications may be made directly to the manager or through the medium of an agent, who will charge a fee, amounting, usually, to one-half of the second week's salary. 2. Musical training is not considered absolutely necessary in most companies if the applicant has a good voice and presence. It is, however, a very great advantage. 3. Salaries range from ten to twenty dollars a week, according to the standard of the company and the ability of the chorister.

CURIOUS, Pittsburgh: The principal playhouses of Paris are the Théâtre Français, recently burned and now being rebuilt; the Odéon, the Gymnase, the Vaudeville, the Théâtre Sarah Bernhardt, the Variétés, the Théâtre Antoine, the Porte Saint-Martin, the Nouveaux, the Renaissance, the Nouveautes, the Athenée-Comique, the Bouffes-Parisiens, the Ambigu, the Republique, the Chatelet, the Cluny, the Dejazet, and the Palais Royal. All the above named are devoted to drama, comedy, or musical comedy, and light opera. The Opéra and the Opéra-Comique present exclusively musical works of greater pretensions. Of the music halls and vaudeville theatres the most important are the Folies-Bergere, the Marigny, the Olympia, the Scala, the Ambassadeurs, the Casino de Paris, the Cigale, the Eldorado, the Nouveau Cirque, and the Cirque d'Hiver.

H. H., New York: 1. The White Heather was produced at the Academy of Music, in New York, on Nov. 22, 1897, with this cast: Lady Janet Maclintock, Rose Coghlan; Marion Hume, Amelia Bingham; Lady Mollie Fanshaw, Olive May; Lady Hermonie de Vaux, Madeline Bouton; Hon. Blanche Rossiter, Alice Arnold; Lady Lumley, Rose Hubbard; Mrs. Andrews, Annie Adams; Lord Angus Cameron, Francis Carlyle; Edgar Trefusis, Robert Cotton; Captain Alec Maclintock, Miller Kent; Dick Beach, Richard Bennett; James Hume, Harry Harwood; Captain Dewar Gay, Lewis Baker; Horace Saxonby, Morgan E. Coleman; Jack Sadler, John F. Cook; Duke of Shetland, Frank Burbeck; Jackson, P. A. Nannery; Dr. Blake, Robert Jenkins; Mr. Craven, Douglas Lloyd; Hudson, E. Y. Backus; Turner, George Shaffer; Max Leclare, Herman Klein; William Smart, Charles Gibson. 2. The Great Ruby was presented at Daly's Theatre on Feb. 9, 1899. Ada Rehan played Lady Garnett; Sidney Herbert, James Brett; Herbert Gresham, Sir John Garnett; Mrs. G. H. Gilbert, Mrs. Elsmere; May Cargill, Brenda Elsmere; Charles Richman, Prince Kassim; William Hazeltine, Morris Longman; Paula Edwardes, Louisa Jupp; Wilfred Clarke, Viscount Montyghal; White Whittlesey, Captain Dalrymple, and Blanche Bates, Countess Mirtza Charkoff. Marcia Van Dresser soon afterward succeeded Miss Bates as the Countess.

E. T. G., Hartford, Conn.: R. C. Carton is the author of Sunlight and Shadow, Liberty Hall, Robin Goodfellow, Dinner for Two, The Fall of the Leaf, The Home Secretary, A White Elephant, The Tree of Knowledge, Lord and Lady Algy, and Wheels Within Wheels. He adapted from the French The Squire of Dames, and revised and extended into three acts The Porter's Knot, that had been taken from the French by John Oxenford. In collaboration with Cecil Raleigh, Mr. Carton wrote The Great Pink Pearl, The Pointsman and The Treasure. A new comedy from his pen, Lady Huntworth's Experiment, has just been produced in London. Mr. Carton's real name is Richard Claude Crichett. He was born in London and was an actor before he became a playwright. His debut on the stage was made at the Theatre Royal, Bristol, March 29, 1875, as George de Laval in The Sea of Ice. Soon after he played Osric in Henry Irving's revival of Hamlet at the Lyceum Theatre. The next season he accompanied Mr. Irving on his first provincial tour. In 1877 he appeared as Sir Benjamin Backbite in The School for Scandal at the Imperial Theatre, and during the next year was seen in New Man and Old Acres and in Such Is the Law. Mr. Carton was for a time manager of the Folly Theatre and produced there Impudence, A. W. Pinero's first three-act comedy. This was in August, 1881. Mr. Carton appeared in the play and took it on tour later. His subsequent appearances were in Pinero's Low Water, in 1884; as Cattermole in The Private Secretary, in The World, and in Bad Boys, after which last engagement he retired from the stage and devoted himself to play writing. Mr. Carton's wife is known on the stage as Miss Compton, and has been the original interpreter of several "heroines" in her husband's plays.

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THE ROMANCE OF ROBERT BURNS. By Jon Templeton.

A ROYAL INTRIGUE. By Marion Middleton.

THE USHER.

Duse's first visit to London attracted little attention either from the public or the critics. A few only recognized the sublimity of her art, and they were accounted mere faddists by the majority.

Her recent return offered a notable contrast to the former visit. The critics vied with one another in acclaiming her the greatest of modern actresses, and playgoers thronged the theatre and indulged themselves in unrestrained enthusiasm over her performances.

The experience of Duse in New York was somewhat similar, although the comprehension of her genius was less tardy. Her first appearance was slurred by the reviewers, almost without exception, and it was not until she had acted several parts and the public had perceived her rare and wonderful qualities as an artist that they awoke to a realization of her worth.

One of our most gifted writers for the press is in a fair way to secure his place as a dramatist abroad before he is recognized in that field of work here.

Elwyn A. Barron—who is only associated in our stage annals with a trifling piece called A Mountain Pink—has written a play for E. S. Willard which that sound actor intends to produce in London previously to presenting it in this country next season. The scenes are laid in Italy, and the chief character is an actor who is also a patriot.

Mr. Barron, ever since he relinquished his work as a dramatic critic in Chicago several years ago, has lived abroad, devoting himself to journalistic and literary work.

In an interview in London, Madame Calvé makes the announcement that after next year she will leave grand opera and devote the rest of her career to the dramatic stage.

This information will surprise Calvé's admirers among the public, but it is not news to her personal friends. While in New York last season she confided to several that her continuance in operatic life would be brief at best, as she had fully determined to forsake music for the drama.

Among the reasons the famous artist advances for the radical step she is about to take is her feeling that "the very mode of expression in operatic art is false and the whole of it unreal and untrue." All who have seen her know that naturalism is her aim, and her inclination toward a truer and broader medium of expression than that afforded by operatic roles can be understood readily.

The change will involve a considerable pecuniary sacrifice, for Calvé's revenues as a singer probably average a quarter of a million dollars a year. But she is a comparatively rich woman, and the artistic gratification that the new career will mean is likely to prove compensatory.

Calvé will doubtless make her dramatic debut in Paris. She has in the opera revealed herself as an actress of great power, picturesqueness and intelligence, and there need be no fear as to the outcome of the venture. We shall see her probably, sooner or later, in French roles on the New York stage, for an American tour is included in her plans.

Miss Nethersole is the star litigant of the year. Clyde Fitch recently brought suit against her for Sapho royalties in dispute, and now Marcus Mayer sues for an amount which he claims the actress owes him as her manager. Besides, there is pending an action for breach of contract, brought by managers in Philadelphia.

Apparently Miss Nethersole is not disturbed by the prospect of legal contest, for in each case she means to fight.

Mr. Mayer's claim is for about $17,000. He received a salary as her manager and in addition a percentage based on the profits. He asserts that various private expenditures were charged up by Miss Nethersole as expenses of the tour; hence the difference in their accounts.

It is recalled that Miss Nethersole brought suits against both her former American managers at the conclusion of her contracts with them; indeed, litigation has been a conspicuous feature of her theatrical career.

Mrs. Langtry, it is said, accounts for the failure of her recent tour on the ground that she was opposed by the people who sympathize with the Boers!

This excuse may serve well enough in England; but Mrs. Langtry's efforts to unite philanthropy and advertising by means of entertainments for the benefit of the British hospital fund bore no relation whatever to the non-success of her engagements in The Degenerates.

In this connection the Rochester *Post-Express* hits the nail on the head when it says: "As for those who sympathize with the Boers, they are mainly sober people with serious views of right and justice, some respect for morals, and a little appreciation of art; and consequently they disapprove of Mrs. Langtry in every one of her various professions."

There is no end to sensational newspaper gossip respecting persons in the public eye, and the more nebulous the basis the more conspicuous the exploitation, as a general thing.

Because Weber and Fields did not extend their engagement in Boston a newspaper started the story that Lillian Russell had refused to continue for an additional week, thereby preventing the attraction from remaining longer. Miss Russell's alleged reason for the refusal was stated to be a matrimonial engagement with William C. Whitney, ex-Secretary of the Navy, street railway capitalist, et-cetera!

In point of fact, Miss Russell did not refuse to go on. The Weber and Fields season was scheduled to close in Boston when it did, and there was no thought on their part of an extension. Naturally, there is not a shred of truth in the marriage rumor. Sifted to the bottom, the whole yarn seems to have had its origin in the fact that Mr. Whitney was seen speaking to the singer one day at a race meeting near New York.

The members of the new Vaudeville Managers' Association of the United States strenuously disclaim any "trust" or monopolistic intentions.

Their organization, they insist, is intended chiefly to reduce salaries that have become inflated, in order that the vaudeville business can be conducted on a fairly profitable basis.

There are two sides to the case, of course. Many of the big drawing cards in vaudeville have been attracted from the "legitimate" stage by the great pecuniary inducements offered. It is a serious question whether headliners of this description will be easy to secure on decreased terms.

There is no question that in certain instances the salaries of vaudeville performers have been wholly out of proportion to their value as attractions. It is to the rapacity of these men doubtless that the new association is due.

The combination was not brought about without great difficulty. There were many hitches, and some of the principal factors in the organization threatened on several occasions to break up the whole movement. Eventually, however, the diplomacy, tact and patience of the active promoters triumphed and the thing became an accomplished fact.

On Sunday the *Herald* was able to announce that more than the $60,000 set out for had been raised for the Actors' Home. The subscription was completed in a remarkably short space of time, but two weeks having elapsed since it was opened.

To Louis Aldrich unbounded praise and gratitude are due for his magnificent work in connection with this fund. It is a monument to his tireless energy and his undaunted determination.

For many years at Actors' Fund Association and Trustee meetings the subject of a home and sanitarium had been discussed. When Mr. Aldrich became President of the Fund he began to urge practical action. After the recent annual meeting, at which he was re-elected, he took the matter up, secured a contingent subscription of $10,000, enlisted the *Herald's* good offices to give the necessary publicity to the project, and then threw off his coat to secure subscriptions.

Mr. Aldrich telegraphed East, West, North and South to prominent members of the profession requesting contributions. He wrote reams of letters of similar purport. He called on scores of people daily, and late at night repaired to the *Herald* office with cheques, money and pledges. He was indefatigable. With the *Herald's* help this one man obtained the greater part of the princely sum that has been collected.

The Actors' Home—which up to a fortnight ago was more or less a dream of the indistinct future—will soon be a splendid reality, the wherewithal having been obtained. To Mr. Aldrich and to the generous subscribers is this grand achievement due.

SOL SMITH RUSSELL'S PLANS.

Sol Smith Russell's next tour will be a brief one of twenty weeks, opening in Washington, D. C., in November. Mr. Russell will appear in a dramatization, by Michael Morton, of a popular novel, the name of which is kept secret. As usual, Mr. Russell's tour will be under the direction of Fred C. Berger, who has been his manager for twenty years. Mr. Berger will also manage two companies in A Poor Relation, one headed by Frank Keenan, who has been successful in the play the past season, and the other headed by Alden Bass. Both companies will rehearse in Washington.

ACTORS' SOCIETY MEETING.

The annual meeting of the Actors' Society of America will be held at Berkeley Lyceum on Thursday morning, June 7. The meeting will be called to order at eleven o'clock. Reports of the various committees will be read and the annual election of officers will be held. During the past year the society has increased its membership by nearly two hundred.

AMATEUR NOTES.

The Indianapolis Dramatic Club played The Violin Maker of Cremona and A Soul Above Skittles at the German House, Indianapolis, Ind., on May 29, in aid of the Eleanor Hospital. The casts showed Hugh McGibney, Samuel D. Miller, Mr. and Mrs. Harry J. Brandon, Hugh McK. Landon, Mr. and Mrs. H. H. Howland, Parker J. Boice, and Katherine Wallick. E. A. Morris managed the stage.

Students of the Kansas University played on May 29 at the Lawrence, Kan., Opera House a "localized version" of A Runaway Girl. Georgia Brown directed the performance.

The Lady of Lyons, and Pygmalion and Galatea were presented May 24-26 by amateurs of Fort Worth, Tex. Those worthy of special mention were Mabel Turner, Mrs. Lichter, Stella Murphy, Mrs. Rainey, Miss Haggart, Miss Andre Anderson, Marshall Spoonts, James Wright, and W. W. Heathcote.

The Leonardis Dramatic Society of Brooklyn played The Private Secretary on May 31, with M. J. McKenna, John J. Moran, William J. O'Leary, E. J. Haverty, Val T. Patterson, William J. McCahill, Arthur Miller, John J. Mack, Anna Walsh Gallagher, Rose Wickham, Irene Cromwell, and Jane Mortimer in the cast.

The Garrick Club, of Detroit, played Diamonds and Hearts for the benefit of the G. A. R. Post, of Wyandotte, Mich., on May 30. The leading roles were played by Anna Mounsey, Fannie Marshall, Marie McLaughlin, G. C. Pound, C. G. Sheldrick, and Orson Meyers, and specialties by W. H. Onsworth, Orson Meyers, Charles Hungerford, and Osman Mitchell.

The St. Lawrence Dramatic Circle, of Cincinnati, will soon present at the Cincinnati Music Hall a new version of Quo Vadis, by Anthony Matre. In the cast, beside Mr. Matre, will be seen Leo Harman, G. Vonder Ahe, William Hackett, Jules Deininger, Adelaide Zanone, Rose Godar, and Lillian Buhr.

Vassar College girls gave a burlesque Wild West show on June 2 with uncommon success.

Revere Council, Knights of Columbus, will play Shamrock and Rose at Parker Hall, Beachmont, Mass., on June 7, under direction of George F. Madden. The cast will include James P. McCarthy, Simon J. Nevins, John F. McCarthy, Frank P. Brown, Gilbert J. McCarthy, Michael M. Burke, Charles B. Coughlan, Julius R. Fontaine, Charles W. Bruns, John H. O'Brien, Mrs. M. J. Shaw, Rose Yeamans, and Tot Butters.

ENGAGEMENTS.

Harry Dalton, for Siberia.

Marcus Moriarty, for A Poor Relation.

Helen Keating, to succeed Roselle Knott as Lygia in Quo Vadis, at the New York.

May Gollver, re-engaged by Charles Frohman.

John E. Ince, Jr., for a prominent part in Andrew Mack's new play, The Rebel.

George K. Henery, as Sile Toner, in The Village Postmaster, for four weeks at the Castle Square Theatre, Boston.

ON THE RIALTO.

George Henry Trader, director of the play department of the Actors' Society, receives queer letters and, at times, queerer visitors. A man from New England called upon him recently bearing the manuscript of a melodrama divided into eight acts and nineteen scenes. Mr. Trader sent him to the Star Theatre to see what a practical melodrama looks like. Again, a certain star-elect objected to a play because the star character was on the stage for five consecutive minutes without having a line to speak. Mr. Trader advised him to watch the silences of Sir Henry Irving in The Merchant of Venice. But Mr. Trader's encounters with pirates are the most exciting of his experiences, and last week he came in contact with one who should bear the title of the king of robbers on the theatrical high seas. This man wrote from London for particulars about Through the Breakers. Mr. Trader gave him several pages of information. The pirate king used this material to get up a communicative letter-head announcing his proposed tour in Through the Breakers, and on paper thus emblazoned he wrote Mr. Trader that he would pay five pounds for the English rights, "to save trouble," or, if that was not satisfactory, he would "get the play for next to nothing in Chicago."

Winfield Blake, who looks like a Viking and sings with a bass voice like unto the voice of the waves in the deepest caverns of the sea, sailed into the Rialto—the haven-home of all theatric mariners—on the morning of May 19. During the latter half of the season Mr. Blake impersonated the Duke of Burgundy in The Princess Chic, and a capital Duke he was. He strode the stage with a stride that he learned from a former great tragedian, and he bowed in a bow that he learned to bow from the Alcalde of a Mexican town near which, at one time, he owned and governed a vineyard. With these accomplishments, added to his melodious voice, Mr. Blake made deep impressions upon the folks in front, and doubtless many an auditor still dreams of the noble Duke of Burgundy and pictures him fancifully in the vaulted hall or upon the battlements of his mythical old chateau. Aye, but well it was and well it is for those who worshipped him that they could not read the thoughts of the Duke as he strode and bowed and sang. For during the blithesome scenes of The Princess Chic the peer of the house of Burgundy was devising, contriving and planning no more romantic nor picturesque a thing than a laundry wrapper! The horrid truth came to light last week when Mr. Blake, bearing a curious parcel in his hand, encountered several of his late brother noblemen on the Rialto. Upon the demand of the some-time Louis XI. Mr. Blake untied his package and disclosed to view a curiously cut and printed sheet of paper that, he explained, would revolutionize the fashions in the tying up of the week's wash. The fastidious nobility of Burgundy fled in dismay to the nearby castle of an esteemed pugilist; but the erstwhile Duke smiled and smiled again, for the fact is that the invention, of which Mr. Blake is the sole owner, is worth great coffers full of real money—not stage money—and the indications are that before the Summer is gone the late Duke will possess more gold than the strong box of Burgundy ever could boast of.

John D. Leffingwell is the arch disseminator of literature pertaining to Jacob Litt's enterprises. He is also judge, hanging committee, and custodian of the John D. Leffingwell photograph gallery, located in the inner sanctum where Mr. Leffingwell is ensconced. This gallery is the subject of admiration on the part of all who are privileged to visit Mr. Leffingwell's retreat. It covers one side of the room, and embraces upward of five hundred photographs of players, known and unknown, all arranged with a keen eye to artistic effect. The pert soubrette is placed in sharp contrast with the haughty leading man; the emotional leading woman is neighbor to the merry song and dance comedian. Actors of high and low degree, who have at one time or another applied for engagement with Mr. Litt, and have left their portraits in lieu of rosemary, are here represented. When Mr. Leffingwell returned recently from his season on the road he found that the collection had been considerably depleted during his absence, but the vacant places have been filled since, and the gallery is now complete. On the same day the census enumerators began their work Mr. Leffingwell took a census of his pictures and numbered them all. Catalogues are being prepared, and it is understood that a press view of the exhibition is to take place shortly.

SAID TO THE MIRROR.

MRS. RALPH HOWARD (Marie Haynes): "I wish to express through THE MIRROR my gratitude and appreciation of the kindness and attention extended to the late Ralph Howard during his last illness and demise by Mrs. M. Noyes, of the Metropolitan Hotel, Utica; the attending physicians, Doctors Jones and Barrett, and Mr. Cassidy, the undertaker, who did everything that could be done, as I found on my late visit to Utica, where I went to have my late husband's remains interred."

MAYBELLE ROTHER: "Permit me, in justice to Paul Gilmore and myself, to deny the report of my betrothal to that gentleman."

COMPANIES CLOSING.

James T. McAlpin, in Hans Hanson, on May 19, in Chicago. Mr. and Mrs. McAlpin will summer at their home in that city, and he is engaging his company for next season, when he will again be under direction of J. W. Gillingwater. Mr. Gillingwater, now visiting in St. Louis, will arrive in New York about June 15 to book the attraction. The tour will open in Chicago, Aug. 19 and extend to the coast.

A. J. Woods' People's Players, at Tomahawk, Wis., on June 6.

The Sewell Stock company, at Alpena, Mich., on June 9. Mr. and Mrs. Fred Lamar will visit in Bellevue, O., for a few weeks and then go to Chicago to prepare for next season. Frank Marion, of the co., has been ill, but hopes to be at work again soon.

A Grip of Steel, at Montreal, Can., June 9.

On the Suwanee River, at St. Cloud, Minn., May 26.

James D. Flynn's Sapho, at Carthage, Mo., May 28.

A Poor Relation, at Charlottesville, Va., May 26.

The Aubrey Dramatic company, in Chicago, on May 30.

The Louise Brehany ballad and opera company, on June 2. Miss Brehany has been acknowledged as an accomplished ballad singer, and the company, under management of H. B. Thearle, has proved a winner.

Alberta Gallatin's successful tour in Clyde Fitch's version of Sapho, under management of W. A. Brady, in Brooklyn, on June 2. Miss Gallatin is said to have been Miss Nethersole's choice for the title role.

MUSIC NOTES.

Franz Kaltenborn's series of Summernight concerts at the St. Nicholas Garden began on Saturday evening.

Paul Henneberg has been chosen to succeed Victor Herbert as bandmaster of the Twenty-second Regiment of this city, Mr. Herbert having asked to be released.

Maurice Grau has been commanded by Queen Victoria to give a performance of his opera company at Windsor Castle, on June 26.

Walter Damrosch has been engaged by Maurice Grau to conduct the German operas at the Metropolitan Opera House next season.

Philip Brozel, Louie Meisslinger, and Signor Seppilli, for the Grau-Savage Opera company next season.

NOTES OF NEW THEATRES.

The cornerstone of the new Elks' Theatre, at Baton Rouge, La., was laid on May 26, with appropriate ceremonies. The theatre will open next season.

Work has begun on the new theatre at Baker City, Ore. The house is to have a seating capacity of 1,200 and a stage 42 feet wide and 60 feet to rigging loft.

PERSONAL.

REIMER.—Helen Reimer, whose character work has won her an enviable position, closed her engagement with Willie Collier June 2 and immediately joined the Giffen Stock company at the Academy of Music, Richmond. Miss Reimer's greatest recommendation is the favor in which she is held by managers under whose direction she has played. Her versatility while a member of the Giffen company in St. Louis made her one of the most pronounced favorites that ever appeared in that city in stock work, and won for her critical commendation of the most enthusiastic description. Her origination of Mrs. Beekman Streete in My Friend from India is remembered as one of the best things in that popular comedy.

JOHNSTONE-BISHOP.—Genevra Johnstone-Bishop, accompanied by thirty pupils of Francis Walker's School of Music at Florence, Italy, will sail for Florence on the *Statesdam* on June 9. A reception in honor of Madame Johnstone-Bishop and Mr. Walker will be given to-night (Tuesday) by the Transportation Club.

PACKARD.—Mrs. Beaumont Packard returned last Saturday from a two months' visit abroad. She established branches of her exchange in London and Paris.

MONROE.—George W. Monroe and Mrs. Mary Conway were married on June 1 at Atlantic City, N. J.

FITCH.—Clyde Fitch has sued Olga Nethersole for royalties alleged to be due on performances of his version of Sapho. Miss Nethersole contends, it is said, that Mr. Fitch was a partner in the production and that a share of the expenses of her trial should be deducted from his royalties.

FOX.—Della Fox was committed last Friday to a private asylum for the insane at Wave Crest, Astoria, N. Y. Her mind has been impaired by excessive use of stimulants. It is believed that a few weeks of rest will restore her reason.

FLINT.—Peter Flint, of this city, is the author of an appreciative sketch of George W. Howard, who died recently at Ticonderoga, N. Y., in the Elizabethtown, N. Y., *Post*. Mr. Flint acted as a youth with the once-noted Howard.

MORELAND.—Beatrice Moreland has left London for a trip to the picturesque lands of Sweden, Norway and Denmark. She will also visit St. Petersburg and later in the Summer will do the Paris Exposition.

SKINNER.—Otis Skinner will open the next season at Wallack's Theatre in his new success, Prince Otto.

TREE.—Herbert Beerbohm Tree appeared as Rip Van Winkle at Her Majesty's Theatre, London, last Wednesday.

WILLARD.—E. S. Willard is to include in his repertoire Herman Merivale's play, All For Her, founded on "A Tale of Two Cities."

BLINN.—Mr. and Mrs. Holbrook Blinn (Ruth Benson) are to appear in England in The Great Silence, a play of American Indian life, written for them by Captain Basil Hood.

ROOKE—GREPPO.—Irene Rooke and Francis Greppo, both members of E. H. Sothern's company last season, were married on May 31 at The Little Church Around the Corner. They will sail for London next Saturday on the *Mesaba* to spend the Summer abroad.

SOTHERN.—Mr. and Mrs. E. H. Sothern, who expected to sail for Europe on the *New York*, were obliged to change their plans, owing to the accident to that ship, and have engaged passage on the *Columbia*, sailing for London June 14.

GALLATIN.—Alberta Gallatin will sail for England on the *Mesaba*, June 9.

NETHERSOLE.—Olga Nethersole will sail for Europe to-morrow (Wednesday), to spend her Summer vacation in England.

DREW.—Mr. and Mrs. John Drew will spend the Summer at East Hampton, N. Y., having decided to forego a European trip this year.

COWELL.—Sydney Cowell has returned to town after her season in A Young Wife.

BECKS.—George Becks, in Australia with Nance O'Neil, placed flowers on the graves of Sadie Macdonald and the other American players buried in the far-away continent.

SANTJE.—Suzanne Santje, of Richard Mansfield's company, has gone to her home in Philadelphia for her vacation.

MOORE.—Mr. and Mrs. "Pony" Moore have arrived from Europe and are the guests of their old friends, Mr. and Mrs. Tony Pastor, at Elmhurst, N. Y.

RUSSELL.—Lillian Russell has taken a cottage at Sea Beach, N. Y., for the Summer.

HERBERT.—Mr. and Mrs. Joseph Herbert are at their pretty cottage at Atlantic Highlands, N. J., for the Summer.

BEHMAN.—Louis C. Behman and Eveline P. Scott, of Philadelphia, were married in that city on June 4. Immediately after the ceremony Mr. and Mrs. Behman left for Canada, where they will spend a few weeks. Mr. Behman is a member of the firm of Hyde and Behman, the well-known theatrical managers of Brooklyn.

BRADY.—Mr. and Mrs. William A. Brady (Grace George) sailed last week to spend the Summer in Europe. Grace George will be seen in this city next Autumn in Her Majesty.

CURRENT AMUSEMENTS.

Week Ending June 9.

Manhattan Borough.

METROPOLIS (Third Ave. and 142d St.), Closed Sat., May 5.
OLYMPIC (Third Ave. cor. 129th and 130th Sts.), Closed Sat., May 19.
HARLEM OPERA HOUSE (206-214 West 125th St.), Closed Sat., May 19.
HURTIG AND SEAMON'S (208-214 West 125th St.), VAUDEVILLE.
PROCTOR'S HARLEM (125th St. nr. Lexington Ave.), Closed Sat., May 12.
PROCTOR'S PALACE (58th St. bet. Lex. and Third Aves.), CONTINUOUS VAUDEVILLE—2:00 to 10:45 P. M.
CARNEGIE HALL (Seventh Ave. and 57th St.), Closed.
NEW YORK (Broadway and 45th St.), QUO VADIS—9th Week—65 to 72 Times.
CHERRY BLOSSOM GROVE (Broadway and 42th St.) VAUDEVILLE.
CRITERION (Broadway and 44th St.) JAMES K. HACKETT IN THE PRIDE OF JENNICO—14th Week—104 to 111 Times.
BERKELEY LYCEUM (23 West 44th St.), Closed.
VICTORIA (Seventh Ave. and 42d St.), Closed Sat., April 28
VICTORIA ROOF GARDEN—Opened June 4
REPUBLIC (207-211 West 42d St., adjoining The Victoria), now building.
AMERICAN (Eighth Ave., 42d and 41st Sts.), Closed Sat., May 26.
MURRAY HILL (Lexington Ave. and 41st St.) HENRY V. DONNELLY STOCK IN CASTE.
BROADWAY (Broadway and 41st St.), Closed Sat., May 12.
MENDELSSOHN HALL (113 West 40th St.), Closed.
EMPIRE (Broadway and 40th St.), Closed Sat., May 19.
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closed Wed., April 25.
CASINO (Broadway and 39th St.), THE CASINO GIRL—12th Week—79 to 85 Times.
CASINO ROOF GARDEN—Opens June 9.
KNICKERBOCKER (Broadway and 38th St.), Closed Sat., May 19
HERALD SQUARE (Broadway and 35th St.), Closed Sat., May 5.
GARRICK (35th St. East of Sixth Ave.) WILLIAM GILLETTE IN SHERLOCK HOLMES—31st Week—217 to 223 Times.
KOSTER & BIAL'S (145-149 West 34th St.)—Closed.
KOSTER & BIAL'S ROOF GARDEN—Opened June 2.
SCHLEY (119 West 34th St.), Closed Sat., April 28.
MANHATTAN (1285-1287 Broadway), Closed Sat., May 12.
THIRD AVENUE (Third Ave. and 31st St.), Closed Sat., June 2.
BIJOU (1239 Broadway), Closed Sat., April 28.
WALLACK'S (Broadway and 30th St.), Closed Tues., May 29.
DALY'S (Broadway and 30th St.), Closed Sat., June 2.
WEBER & FIELDS' (Broadway and 29th St.), Closed Sat., May 5.
COMIQUE (Broadway and 29th St.), Closed Sat., April 28.
PROCTOR'S FIFTH AVENUE (Broadway and 28th St.), CONTINUOUS VAUDEVILLE—12:30 M to 11:00 P. M.
GARDEN (Madison Ave. and 27th St.), Closed Sat., May 12.
MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), Closed.
MINER'S (212-214 Eighth Ave.), Closed Sat., May 26.
MADISON SQUARE (24th St. nr. Broadway), Closed Sat., April 28.
LYCEUM (Fourth Ave. bet. 23d and 24th Sts.), Closed Sat., May 12.
EDEN MUSEE (23d St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
PROCTOR'S (23d St. bet. Sixth and Seventh Aves.), CONTINUOUS VAUDEVILLE—12:30 to 10:45 P. M.
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), Closed Sat., June 2.
IRVING PLACE (Southwest cor. 15th St.), Closed Mon., April 30.
FOURTEENTH ST. (14th St. nr. Sixth Ave.), Closed Sat., May 12.
KEITH'S (East 14th St. nr. Broadway), CONTINUOUS VAUDEVILLE—12:00 M. to 11:00 P. M
ACADEMY (Irving Place and 14th St.), WOMAN AND WINE—57 plus 4th Week—2 to 32 Times.
TONY PASTOR'S (Tammany Building, 14th St.), CONTINUOUS VAUDEVILLE—12:30 to 11:00 P. M.
DEWEY (125-127 East 14th St.), Closed Sat., June 2.
STAR (Broadway and 13th St.), Closed Sat., June 2.
GERMANIA (147 East 8th St.), Closed Mon., May 7.
LONDON (225-227 Bowery), THE WHITE CROOK.
PEOPLE'S (199-203 Bowery), THE HEBREW DRAMA.
MINER'S (165-169 Bowery), Closed Sat., May 26.
THALIA (46-48 Bowery), Closed.
WINDSOR (45-47 Bowery), Closed.
CHINESE THEATRE (Doyers St.), THE CHINESE DRAMA.

Borough of Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.), Closed Sat., June 2.
PARK (393 Fulton St.), Closed.
HYDE & BEHMAN'S (500-532 Adams St.), Closed Mon., May 28.
NOVELTY (Driggs Ave. and South 4th St.), Closed Mon., May 7.
GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), Closed Sat., June 2.
LEE AVENUE ACADEMY (Lee Ave., opposite Taylor St.), Closed.
UNIQUE (194-196 Grand St.), Closed.
CRITERION (Grand Ave. and Fulton St.), Closed.
AMPHION (437-441 Bedford Ave.), Closed Sat., April 28.
STAR (391-397 Jay St., nr. Fulton St.), THE HOT AIR CLUB.
EMPIRE (101-107 South 6th St.), Closed Mon., May 7.
COLUMBIA (Washington, Tillary and Adams Sts.), Closed Sat., May 5.
GAIETY (Broadway and Middleton St.), Closed Sun., May 20.
LYCEUM (Montrose Ave. and Leonard St.), Closed Sat., May 26.
BIJOU (Smith and Livingston Sts.), Closed Sat., May 19.
MONTAUK (585-587 Fulton St.), Closed Sat., June 2.
MUSIC HALL (Fulton St. and Alabama Ave.), Closed Sun., May 13.
ORPHEUM (Fulton St., Rockwell Pl., Flatbush Ave.)—Now Building.
FOLLY (Graham Ave. and Debevoise St.)—Now Building.

AT THE THEATRES.

Murray Hill—Caste.

For the final week of the season at the Murray Hill Theatre Manager Henry V. Donnelly has elected to present his company in T. W. Robertson's famous comedy, Caste. That the selection is a popular one was shown last evening by the warm applause of the ever-faithful Murray Hill audience; and the players showed their liking for the fine old play by the gusto that characterized the work of each and all of them.

Henry V. Donnelly himself appeared in the role of Eccles. His impersonation was impressive and enjoyable, though at times a trifle overdrawn. Ralph Stuart, as George D'Alroy, gave the vigorous, manly performance that was to be expected of him, and Thomas L. Coleman was, as usual, satisfying in the character of Captain Hawtree. Walter Allen, as Sam Gerridge, could scarcely have improved upon his portrayal, and A. R. Gillam acted the role of Dixon very creditably indeed.

Dorothy Donnelly was a sweet and appealing Esther Eccles, Georgia Welles acted Polly buoyantly with infectious high spirit, and Mrs. Thomas Barry was a dignified and altogether delightful Marquise de St. Maur. The mounting and the stage-management were adequate, and some of the gowns displayed were notably handsome.

At Other Playhouses.

ACADEMY.—Woman and Wine will end its run on Saturday.

GARRICK.—William Gillette remains in Sherlock Holmes.

CRITERION.—James K. Hackett continues in The Pride of Jennico.

NEW YORK.—Stanislaus Stange's version of Quo Vadis is still the bill.

CASINO.—The Casino Girl continues on her merry way.

ENGAGEMENTS.

Ed T. Speer, Lee Hickman, Francis Skelly, Paul Hudson, Frank, Nellie and Harry McKee, Marie Walden, and Maria Blair, for John T. Backman's Comedy company next season.

W. Granville Baker and Genevieve Fonda, with the Van Dyke and Eaton company, opening Aug. 6 at Clinton, Iowa. They will play Summer parks, beginning at Akron, Ohio, June 10.

Annie Mortimer and Walter Ryder, both of whom have been with Tennessee's Pardner during three seasons of its career, under Arthur T. Aiston's direction, have been re-engaged for next season's tour.

Belle Travers, Edith Hutchins, Clara Kiliani, Norma Arnold, Louise Schapelle, Florence Jones, O. B. Thayer, Jules Cluzetti, Richard Jones, Julius Schroeder, and J. Aldrich Libbey, for the Summer opera company at Dietrich's Garden, 110th Street and Broadway, in this city.

Herbert Gresham has been engaged by Liebler and Co., to stage their production of The Adventures of Francois, with Henry E. Dixey as Francois. Mr. Gresham was Mr. Dixey's stage-manager in the days of Adonis.

Rebecca Warren, whose capable work in E. H. Sothern's company has attracted notice, has been engaged by Liebler and Co. to play Mercedes in their revival of Monte Cristo, with James O'Neill in the title-role. For the same production Warren Conlan and Arthur T. Hoyt have also been engaged, Mr. Conlan to play Villefort.

THE STOCK COMPANIES.

A Dangerous Game was the offering of the Brinker-Abell Stock company at the New Century Theatre, Newark, last week, and drew good audiences. Una Abell was an admirable Helene and H. Coulter Brinker an effective Henri. Daisy Lovering, Joseph Wheelock and Thomas Megan were among the others that made hits.

The Jacobs Stock company, at the Columbia Theatre, played A Soldier of the Empire, with the author, Howard Hall, specially engaged for the title-role. The company supported him well. This week Manager Jacobs makes the initial production of W. J. McKiernan's play, Back in Jersey.

Harry Burkhardt resigned from the Brinker-Abell Stock, Newark, N. J., last Saturday, June 2.

* * *

The Valentine Stock company opened its Summer season at the Metropolitan Opera House, Minneapolis, May 13, in The School for Scandal. Anne and Kate Blancke were well remembered for their good work in former seasons. Meta Maynard, the new leading woman, made a good impression as Lady Teazle. Little Lord Fauntleroy followed, with Anne Blancke as Cedric Errol. The company will divide its engagement between the Twin Cities.

* * *

The second week of the Criterion Stock company's season at the Star Theatre, Buffalo, was devoted to Rosedale, that drew good business May 28-June 2. Joseph Kilgour and Anne Sutherland were very good in the leading parts and the company's support was satisfactory. Jim the Penman is presented this week.

* * *

The last week of the Hopkins' Stock company in Memphis was given over to a revival of Carmen. Margaret Terry appeared in the title-role and received praise for her work. Joseph O'Meara as Don José repeated his success of last season. The benefit tendered Mr. O'Meara drew a packed house, and a great number of elaborate floral designs showed Mr. O'Meara's popularity. The balcony scene from Romeo and Juliet was presented by Mr. and Mrs. O'Meara and was much appreciated.

* * *

A stock company organized by Douglass Lloyd and Brattan Kennedy will open a Summer season in The Norombega, Bangor, Me., June 12. The company includes Douglass Lloyd, Bratton Kennedy, Sue Seymore, Engel Sumner, Louise Meredith, Maud Lovejoy, Francis Moore, Westropp Saunders, De Witt C. Mott, Malcolm Arthur, Philip Barnard, Walter McKee, F. B. Walter and Horace James. They will play four nights a week, with a change of bill every week.

* * *

The members of the Summer Stock company at the Pertle Springs Casino, Warrensburg, Mo., are J. H. Christopher, proprietor; Willard Dashiell, manager; William Mong, O. W. Montague, A. B. Jennings, Edward Curran, W. H. Harriman, John Fay, Harry S. Hopping, Margaret Nelson, Madge Nelson, Emma Desmond and Baby Dorothy. The season opened May 28 with The Other Man's Wife as the bill.

* * *

William Charles Masson's character sketch of Joe Aylmer, the horse trainer, in The Sporting Duchess, with the Shubert Stock company, Syracuse, last week, was praised highly. Mr. Masson also won commendation for his stage direction. The company presents All the Comforts of Home this week, and will follow it with Romeo and Juliet.

Emilie Melville met with pronounced success last week as Maria in The Sporting Duchess with the Shubert Stock company.

* * *

Bertha Creighton, who recently joined the Girard Avenue Theatre Stock company, Philadelphia, as leading woman and made a pronounced hit as Juliet, has won another success in the antipodal role of Carmen. Miss Creighton's work in this character has been spoken of by the Philadelphia press as by far the best Carmen ever seen in the city.

Edwin H. Curtis has been engaged for the Durban-Sheeler Stock company at the Girard Avenue Theatre.

* * *

Elizabeth Morgan, who for the past season was a member of the Lyceum Stock company, Baltimore, where she duplicated her previous success with the Castle Square company, Boston, has returned to New York, and will doubtless remain here for some time.

* * *

Productions to be given in the near future by the Baldwin-Melleville Stock company, Montreal, are Quo Vadis, Little Lord Fauntleroy and Cyrano de Bergerac.

The Henderson-McGrau Stock company, Montreal, did an exceptionally large business on the Queen's Birthday, May 24.

The McGrane-Henderson Stock company closed its season at the Academy of Music, Montreal, on Saturday.

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Arthur Maitland, of the Bond Stock company, at Proctor's Leland, Albany, played Sir George Carlynn in In Honor Bound and Joseph Surface in The School for Scandal last week, and was credited by the local critics with hits in both roles.

* * *

Minnie Monk, Charles Jackson, Lydia and Clara Knott and Tefft Johnson have been engaged for the Bramwell Stock company, Binghamton, N. Y.

* * *

There will be a stock company at the Richardson Theatre, Oswego, this Summer. Brooks Hooper will be manager, and a season of eight weeks will open June 11.

* * *

Malvin Woods has taken the leads and stage-management of the stock company at Oakland Park, St. Louis, for the Summer.

* * *

Percy Haswell has been engaged as leading woman of the Columbia Theatre Stock company, Washington, succeeding Katherine Grey, who has resigned.

* * *

The Bond Stock company, at Proctor's Leland, Albany, N. Y., for their third week, presented The School for Scandal. Francis Kingdon as Sir Peter Teazle, Arthur Maitland as Joseph Surface, and Adelaide Kleim as Lady Teazle, scored heavily. Others in the cast were Agustus Frankel as Sir Oliver, Louis Albion as Sir Benjamin, Miss Spinney as Lady Sneerwell, and Miss Griffith as Lady Candour, all of whom added to the excellence of the performances. William Courtney made his first appearance this season with the company as Charles Surface, and met with a warm welcome. Contrary to the policy of the house the piece was played the full week to capacity. This week, Home and Nita's First.

* * *

Adelaide Fitz Allen has been engaged by R. L. Giffen for the main part in The Wife and other leads with his Richmond, Va., Stock company.

* * *

The Nell Florence Stock company opened its Summer season at the Star Theatre, Cleveland, May 28 to a crowded house in Quo Vadis. The local critics praised the production, and the members of the company. Pronounced hits were made by Nell Florence as Petronius, Frances Whitehouse as Lygia, Albert Lando as Vinicius, and Paul Cazeneuve as Chilo and Aulus Plautius, Mart E. Heisey as Ursus, Joseph Redman as Tigellinus, Ninna Ferry as Poppæa, and Clara Turner as Eunice. This week The Two Orphans is the bill, with The Octoroon to follow.

* * *

At the Lyceum Theatre the Eugenie Blair Stock company continues its season, presenting Carmen this week, with East Lynne to follow. Miss Blair is supported by George Robinson, Lee Baker, Edgar Baume, Frederick Ellis Duff, Leon Kohlmar, John Sutherland, Walter Craven, Boulc Clark, Charles Douglas, Willis Gordon, Howard Payne, Herbert Small, George Agling, Erasme Abt, Katherine De Barre, Eleanor Montell, Ida May Park, Helene Craven, Cora Wells, Rose Beaumont.

* * *

The Darrel Vinton Stock company, at the Clunie Opera House, Sacramento, Cal., has scored a hit in Quo Vadis. Mr. Vinton played Vinicius and Miss Villias Lygia.

* * *

Kate Ryan will join the Salisbury Stock company at the Davidson Theatre, Milwaukee, the coming week, to play character women and grande-dames. De Witt C. Jennings, formerly of Daly's Theatre, is another recent addition to the company. This week The School for Scandal is the bill. Next week, Jerome K. Jerome's drama, The Way to Win a Woman, and the week following, Harbor Lights.

* * *

Carl Herbert's Stock company opened its Summer season at the Park Theatre, Philadelphia, last week in Mr. Herbert's arrangement of Camille. Hits were scored by Jessica Miner in the title-role, and Herbert Horton Pattee as Armand Duval.

* * *

Sadie Stringham has been engaged to play her original role, Samanthy Huggins, in The Village Postmaster, with the Castle Square Theatre Stock company, Boston, next week.

George K. Henry has been specially engaged for the Castle Square Stock company, to play his original role in The Village Postmaster.

* * *

The W. S. Harkins Stock company made a very elaborate production of Quo Vadis in St. John, N. B., May 28; the F. C. Whitney version being used. The theatre was crowded, and the company and play made an instantaneous success. Franklin Ritchie, as Marcus Vinicius, made a decided success. The press praised highly his rendering of the part, especially the description of the meeting of the Christians, which held the audience spellbound.

* * *

Eliza Mason has signed with Bartley McCullom's Stock company, Cape Elizabeth, Me.

* * *

Frank Oakes Rose has been engaged as stage director of the American Theatre Stock company in this city for next season.

The Henry V. Donnelly Stock company will close its second season at the Murray Hill Theatre on Saturday night. The venture, that at the outset appeared unpromising, has proved to be successful. The audiences have increased in size steadily, and the performances have all been satisfying to the theatre's patrons. Mr. Donnelly's third season at the Murray Hill will open on Sept. 17.

* * *

Ida Glenn is playing the light comedy parts with the Herbert Stock, Park Theatre, Philadelphia. She has been re-engaged by J. H. Wallick for Queenie in When London Sleeps for next season.

* * *

The regular Summer season of the Lyceum Theatre, Rochester, opened auspiciously last week with a production of Denise by Jessie Bonstelle, supported by Orrin Johnson and an excellent company, including A. H. Stuart, Everett King, James Cooper, Fred G. Lewis, W. H. Young, L. R. Willard, W. J. Morrison, Frances Ring, Jean Cowgill, Margaret Wycherley, Winnifred Bonnewitz, and Lillian Macomber. The entire press of the city spoke in high praise of Miss Bonstelle's work as Denise, especially in the emotional scenes, and of Mr. Johnson's efforts. Madame Sans Gene is the bill this week.

FALSIFIERS OF RUNS.

The unreliability of the dramatic department of the New York *Sun* has long been patent, and its willingness also to lend itself to the falsifying of the record of runs, a practice for which several New York theatres are notorious, is evidenced by this excerpt from the Sunday issue:

"Sherlock Holmes shows no more sign of stopping than it did five months ago. This is its thirty-third week at the Garrick, and brings its 250th performance at that theatre at hand."

And this:

"The Casino Girl will celebrate its one hundredth performance on Tuesday."

Sherlock Holmes began its run at the Garrick on Nov. 6, and finished its thirtieth week on June 2. Seven performances only have been given each week, except that six extra matinees were played, on Thanksgiving, Christmas, New Year's, Tuesday, Jan. 23 (Professional Day), Lincoln's and Washington's Birthdays, making a total on Saturday last of 216 representations.

As to The Casino Girl, which was produced on March 19, the fifty-first performance was "commemorated" on May 8 as its seventy-fifth, which fact THE MIRROR exposed at the time. The alleged "one hundredth time" to-day (Tuesday) is in point of fact but the eightieth enactment of it on the Casino stage.

Another offender in this regard is also noted at the Academy of Music, where a claimed seventy-fifth performance of Woman and Wine is to be "souvenired" on Friday. That production was first seen at the Manhattan on April 11, where it was performed thirty-seven times. It was then shifted to the Academy, where it is now in its fourth week, Friday's performance being the thirtieth at that place, the combined total making but sixty-seven times, being eight short of the record there claimed.

"PLEASURE" AND "BUSINESS."

Al. Hayman, who is the head of the theatrical syndicate, sailed for London, where he will join Mr. Charles Frohman. He expects to be gone until September. The trip combines both business and pleasure, for while on the other side Mr. Hayman will visit Paris and see the Passion Play at Oberammergau. Mr. Hayman is interested with Mr. Frohman in trying to secure this play for production here.—Evening "Telegram," May 23.

"The Passion Play, under the management of Al. Hayman and Charles Frohman" and booked by the Theatrical Trust, would savor of the incongruous in certain respects.

It would not be more incongruous, however, than some of the developments of commercial and speculative management in the United States during the past two or three years.

It may seem a far cry from The Red Stocking Blondes of Australian note to an exhibition of the Passion of the Redeemer, but when The Girl from Maxim's and Coralie and Company are taken into account the Red Stocking period does not appear to be especially distant.

Of course the peasants of Oberammergau will not be tempted by a "skindicate" or other proposals to convert their semi-religious decennial ceremony into a catchpenny speculation. While Mr. Hayman's visit to Paris may result in pleasure it is not likely that he will do much "business" at Oberammergau.

NEWS OF THE P. W. L.

Mary H. Bancker was chairman of the Literary Meeting of the Professional Woman's League yesterday. The feature of the programme was a discussion of Idealism, Realism, and Naturalism in Literature. Mary T. Stone read a paper on "Realism and Naturalism," and Dr. Kathrine D. Burnett one on "Idealism." Maida Craigen recited an original poem, and Mrs. Edwin Arden sang several songs. The entire programme was listened to with much interest by a large gathering. On Decoration Day, according to custom, Rosa Rand, "Aunt" Louisa Eldridge, Mrs. Sol Smith, Myra Brooks, and other members of the League visited Evergreens Cemetery and decorated the graves of their fellow members and others buried in the Actors' Fund plot there.

PROFESSIONAL DOINGS.

Above is a picture of little Minnie Williams, who began her stage career when a child in San Francisco with the Baldwin Theatre company, under the late Tom Maguire. Coming East, she joined Hoyt's companies, playing in some of his farces and in the original cast of A Tin Soldier. She was with Barry and Fay in the original production of McKenna's Flirtation, in George S. Knight's original Over the Garden Wall, and in Bartley Campbell's Clio. She has played in repertoire, pantomime, burlesque, and opera, and her long stage experience has shown her ability in varied roles, boys, ingenues, soubrettes, song and dance parts, almost everything, in fact, that might possibly fall to her share. For five years past Miss Williams has been playing the leading vaudeville theatres of England and France.

Gracie Beebe has returned to the city after a successful season in the soubrette roles in A Romance of Coon Hollow and Fogg's Ferry.

Joseph D. Galloway filed a petition in bankruptcy in this city last week, with liabilities of $3,620.78 and assets valued at $5.

Souvenir photographs of Arthur Forrest were given away at the Saturday matinee of Quo Vadis at the New York.

The Mysterious Mr. Bugle was presented last Tuesday at the Strand Theatre, London, and is reported to have been well received.

Hyde and Behman have secured from R. M. Gulick and Company the lease of the Bijou Theatre, Brooklyn.

Robert Brough has secured the Australian and English colonial rights to two recent London successes, R. C. Carton's Lady Huntworth's Experiment and William Frith's The Man of Forty. Canada is not included in Mr. Brough's territory.

Wilbur Higby is playing Marcus Vinicius with L. C. Reeves' Quo Vadis.

Howard Kyle and his mother entertained a company, to meet Oliver Herford, artist and humorist, at their home in West Eightieth Street, on May 27. Among the guests were Elita Proctor Otis, Mr. and Mrs. Sydney Rosenfeld, Ada Patterson, Grace Reals, Clara Douglas Carroll, Grace Lee Carroll, Mr. and Mrs. Frank L. Sylvester, Mr. and Mrs. George Fawcett (Percy Haswell), and Atherton Furlong.

Lawyer Steele from Bangor, a new comedy by William M. Goff, will open next season under management of J. W. Boyer. Ed. Chrisdale has signed to originate the title part. Edmund Burroughs, Dan Caton, Paul Brady, Marie Goff and Florence Ockerman have also been engaged. Knowlan Fraser will be in advance.

George D. Hope is ill at St. Mary's Hospital, Brooklyn.

John Savieni, cornetist of the Valentine Theatre orchestra in Toledo, was taken to the county infirmary in that city, suffering with rheumatic gout.

A. J. Spencer's production of M'liss will open its season at New Haven, Conn., Sept. 3.

George A. Blumenthal will conduct a Summer opera season at the Lenox Lyceum in this city, opening on June 18, at popular prices.

Lillian Boyer, leading lady with the Aubrey Dramatic company, is resting before heading Mittenthal Brothers' Summer company over their Park circuit.

Mary Margaret Lee and Henry T. Bruen, a stock broker, were married recently in Philadelphia.

H. Victor Morley will manage Mittenthal Brothers' park at Bloomington, Ill., for the Summer.

Billy Walsh closed a seventy weeks' engagement with the Keystone Dramatic company at Wilkes-Barre, Pa., on May 26, and opened with the Aubrey Stock company at Bloomington, Ill., on June 3, for the Summer and next season.

The Duquesne Garden comic opera company left this city on Sunday to open at the Duquesne Garden, Pittsburg, June 11, for a Summer season. The opening operas will be The Mikado and Olivette. There will be an orchestra of ten with Alexander Haig as musical director. Charles H. Drew will be stage director. The company includes Clara Lane, J. K. Murray, Joseph W. Smith, Charles H. Drew, H. W. T. Denick, Minnie Emmett, Bess E. Foye and Marguerite Clark. James W. Conant is manager for the Duquesne Garden Company, with C. H. Smith as New York representative.

The Noble Street Theatre, Anniston, Ala., has been placed by the owner, William Noble, in the hands of his son, A. R. Noble. The house is now being renovated at an expense of about $8,000. The work is under the supervision of Frank Cox, of New Orleans, and includes an increase in the height of the stage to 50 feet and in the width to 42 feet between girders. There will be a new drop curtain and new scenery throughout. The walls and ceiling will be newly frescoed and all wood work finished in old ivory and gold. Steam heat and electric lights will be installed. A new lobby and entrance will also be made.

Furlow and Jones will be lessees and managers of the Americus, Ga., Opera House, after Sept. 1.

Richard Mansfield's yacht, *Wayfarer*, loomed up at the Larchmont Yacht Club's opening on May 26.

The John L. Young Opera company opened the new theatre on Young's Pier, Atlantic City, on Saturday.

Alphonso Phillips closed his season with William A. Brady on June 2, and has engaged with J. Wesley Rosenquest for next season. Mr. Phillips will spend the Summer at Mt. Clemens, Mich.

Emanuel Reiss, a German opera singer, and Le Grand White were taken to Bellevue Hospital insane pavilion last week for examination as to their sanity.

Chauncey Olcott will depart for Europe on Saturday. He expects to spend several weeks in Paris, and to return in time to open his season early in September.

The London season of Zaza will close on July 28, and immediately afterward Maude Winter and several other members of the company will go to Paris for a visit of several weeks.

Dustan and Agnes Farnum have gone to Bucksport, Me., to spend the Summer.

Fred E. Wright has gone to Cincinnati to arrange for elaborate printing for Belle Archer's next season tour in her new play.

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THEATRES AND ROOF-GARDENS.

Tony Pastor's.

The bill is headed by Eva Williams and Jac Tucker, in George Taggart's slang classic, Skinny's Finish. Marguerite Fish and Charles Warren are also a special feature, in the sketch, My Happy, Happy Home. The others are McWatters and Tyson, comedy duo; three Cardownie Sisters, international dancers; Julian Rose, Hebrew parodist; Mr. and Mrs. Neil Litchfield, in Down at Brook Farm; Conway and Staats, comedians; Brothers Borani, acrobats; Castellat and Hall, in A Friend from Wall Street, by George M. Cohan; Belle Hathaway's monkeys; Stewart and Gillen, comedy duo; Pullen and White, instrumentalists; Marion and Dean, acrobatic comedy duo, and the vitagraph.

Proctor's Fifth Avenue.

McIntyre and Heath, in The Georgia Minstrels, and Victory Bateman, who makes her vaudeville debut, assisted by Harry Mestayer, in W. S. Gilbert's Sweethearts heads the bill, which includes the Hawaiian Queens, in The Queen's Fan; Fred Niblo, comedian; the Three Guitanos, grotesques; Lillie Western, musical artiste; John and Etta Gilroy, singers and dancers; Grant and Grant, colored comedy duo; kalatechnoscope; Way and Maitland, farcical duo; the Maginleys, aerial experts; Anna Wilks, comedienne; Bartelmes, foot juggler, and the stereopticon.

Keith's Union Square.

Sam Lockhart's baby elephants make their American debut. The bill also includes John B. Mason, who presents a new monologue, called His Life's Lesson; McAvoy and May, farceurs; Wills and Loretto, comedy duo; James J. Morton, comedian; Howard and Bland, comedy duo, in Uncle Dan'l's Piano; the Juggling Johnsons; Herbert's dogs; Turner's pickaninnies and Pauline Moran; Carrington, Holland and Galpin, comedy trio; Acme Comedy Four, in Tubbs' Visit; Marsh and Sartella, Bates Musical Trio, Edna Collins, whistler; the biograph and stereopticon.

Proctor's Palace, Fifty-eighth Street.

Isabelle Urquhart, in Even Stephen; Jess Dandy, Hebrew comedian, and Zeno, Carl and Zeno, aerialists, head the list, which includes Happy Fanny Fields, comedienne; Vernon, ventriloquist; Zeb and Zarrow, comedy cyclists; Howe and Edwards, comedy duo; Bertie Fowler, mimic; kalatechnoscope; Six and Gedney, banjoists; La Toska, contortionist; Fox and Ward, farceurs, and the stereopticon.

Proctor's Twenty-third Street.

The Four Cohans, in The Governor's Son, are the stars. The others are Yorke and Adams, Hebrew comedians; Ethel Levey, comedienne; Della Rocca, violiniste; Murphy and Willard, comedy duo; the kalatechnoscope; Kelly and Reno, acrobatic comedians; Cliff Farrell, musical comedian; Barrett and Learned, Irish comedians; Mason and Titus, shadowgraphists; Paxton and Jerome, illustrated songs, and the stereopticon.

Cherry Blossom Grove.

The roof-garden of the New York Theatre, which is now called Cherry Blossom Grove, opened last evening. In addition to a ballet called The Masque Ball, in which Annie St. Tel and one hundred others appear, there is the following olio: Marguerite Cornille, Reno and Richards, Henri French, Barrere and Jules, Leigh and Thorne, Florenz Troupe, Genaro and Bailey, Nellie O'Neill and company, Montgomery and Stone, Stuart, the Australian Trio, three Merkel Sisters, Everett Trio, the Andalusians, Sisters Meridith, English and Fraser, Earle and Sheppard, and Zoe Matthews.

Hammerstein's Venetian Terrace.

Oscar Hammerstein reopened the roof-garden of the Victoria, which he calls the Venetian Terrace, last evening with the following bill: Wormwood's circus of 100 animals; Morris ponies, the Rossow Midgets, Hayes and Healy, Czarina, the Three Navarros, Johnson Bros., Marion Winchester, Giovanni Portanova, Louise Dresser, the Three Livingstons, the Holloways, Mlle. Ferrato, and Suma. Maurice Levi is musical director.

Koster and Bial's.

The bill includes Williams and Adams, Emma Carus, Mlle. Emmy's dogs, the Maher Sisters, Ed. Latell, Trovollo, George Davis, Mazuz and Mazette, Bicknell, Carlos and Vouletti, and Mlle. Olive.

THE BURLESQUE HOUSES.

LONDON.—Ed F. Rush's White Crook company hold the fort on the Bowery this week.

LAST WEEK'S BILLS.

PROCTOR'S FIFTH AVENUE.—The Four Cohans headed the bill and presented, for the first time in New York, George M. Cohan's latest farce, The Governor's Son. The new skit established a record for the length of time taken in its presentation. Heretofore twenty-five minutes has been considered the limit for even the most amusing farcette, but young Cohan has defied tradition, and his latest effort kept the audience in continuous laughter for nearly fifty minutes. The skit is full of odd surprises, and just when the audience imagines things are coming to a climax a new complication is sprung which keeps the ball of fun rolling merrily. The scene is laid in a hotel, at which a governor is an honored guest. The governor is not seen, but his son is, and as the lad is an up-to-date youngster, he keeeps things moving at a lively rate. A newly married couple and a young bride who has lost her husband are the other characters. The governor's son manages to involve the other three guests in an almost inextricable tangle and the complications grow funnier and funnier as the play progresses. The mistaken identity idea is stretched about as far as it can possibly go, but the plan is so cleverly worked out that nothing but praise should be accorded to Mr. Cohan, who has given a decided setback to those who have claimed that he was "written out." He has introduced enough funny situations to make a three-act farce-comedy, and everything goes with a snap and vim that is decidedly refreshing. As Algy Wheelock, Mr. Cohan scored a decided success. The part is free from the exaggeration which he has indulged in heretofore, and he played with an ease of manner that surprised every one. Josephine Cohan, dainty and pert as ever, was more than charming as the young bride in search of her recreant husband. The elder Cohans helped the fun materially as a newly married couple who were jealous of each other. They had some capital scenes, which they played briskly and effectively. The new songs and dances, introduced by George and Josephine, were vociferously encored. Mrs. Cohan and her daughter were handsomely gowned. George Fuller Golden was second in order on the programme, and his Casey stories kept the house in roars. The Rossow Midgets made a hit, of course, and little Charlie's imitations were repeatedly encored. Yorke and Adams, with their new material, won laughs by wholesale. Ethel Levey sang a new song called "Wait Till You Fall in Love," which will probably become very popular. Her coon songs took as well as ever. The Quigley Brothers were amusing in their tollgate skit. Zebb and Zarrow, the Glockers, Doherty Sisters, Arvello, the kalatechnoscope and stereopticon were also in the bill, which drew very large houses.

TONY PASTOR'S.—Tony Pastor sang his songs with his usual vim and was heartily encored. Smith and Campbell rattled off their bright string of gags, winning laughs with almost every line. Will M. Cressy and Blanche Dayne were seen in Grasping an Opportunity for the first time at this house, and of course scored an unqualified hit. Miss Dayne is excellent as the buncoing book-agent, and Mr. Cressy's picture of the old farmer is true to life. The team will probably play many return engagements at Pastor's owing to their success last week. Johnson and Deane worked briskly and won applause. Lizzie Evans and Harry Mills presented E. E. Kidder's Two Girls and One Man, and repeated their success. Blanche Ring, who is a great favorite here, was warmly greeted and her songs were encored. Terry and Lambert, in A Bit of East-side Life, were among those who made big hits. Mr. Terry's singing voice is one of the sweetest on the vaudeville stage, and the audience showed its approval of his high notes in a most emphatic way. Williams and Melburn, Bingham, Edwin H. and Kittie Deagon, Willie Hale and Mlle. Francis, Kittie Bingham, Wiltsie Sisters, and the vitagraph were also in the bill.

KEITH'S UNION SQUARE.—Mr. and Mrs. Perkins Fisher were seen once more in their sketch, The Half-Way House, which repeated the favorable impression it made on former visits. Their song, "Before the Lights Are Lit," made a hit. The Nawns presented for the first time in New York a new sketch called Pat and the Genii, written by Edmond Day. It was a decided success, and gave Tom Nawn another opportunity to show his talent for impersonating the philosophical Irish laborer. The scene is laid in the home of an Egyptologist and collector of antiquities, who has in his employ an Irish gardener and his wife, who acts as housekeeper. The gardener brings in and opens a box containing an addition to the professor's collection, in the shape of a vase supposed to be 3,000 years old. He takes the cover from the vase, and immediately a beautiful genii appears, who tells him that she is his slave, as he has released her from the bondage of the vase. In order to test her power, he orders a glass of beer, which is brought in by a negro. His wishes for eatables and money are gratified on the spot, and as he settles himself comfortably on a sofa, with the mouthpiece of a hookah between his teeth, he falls asleep. The genii disappears, and her colored minions remove all the articles which had been brought in response to Pat's wishes. His wife comes in and shakes him, and after glancing about, and seeing no sign of the genii or the good things, he concludes that he must have been dreaming, and pulls out his clay pipe to have a good smoke as the curtain falls. There are any number of little incidents of a humorous nature which help to make the sketch enjoyable, and both Mr. Nawn and Mr. Day deserve congratulations on the success of the act. Mr. Nawn played the gardener with that repose and unction for which he is noted and made every line tell. Hattie Nawn was fair as the housekeeper. The young daughter of the Nawns, Katherine by name, made her debut, as the genii. She is pretty, has a good voice and an excellent delivery, and ought to make her mark on the stage. The setting of the sketch was elaborate and appropriate, special scenery being used. Eva Williams and Jac Tucker were warmly welcomed as old favorites, and their sketch, Skinny's Finish, as rewritten by George Taggart, made one of the big hits of the bill. There is nothing finer or more delicate than the art of Miss Williams, who has made such a phenomenal success as a delineator of the girl of the New York slums. Mr. Tucker's imitations, which he has improved in many ways, and his versatility in the three characters he assumes, won great favor with the audience. Ladell and O'Neil scored a hit of the most pronounced sort. Nellie O'Neil, who seems to be just bubbling over with exhilaration and good spirits all the time, did her oddly original steps, and was a constant delight to those who appreciate genuine ginger. Ladell was good second, with his queer acrobatic "stunts." Bunth and Rudd and their assistants repeated the success they made during their first week. The three Nevarros scored a hit in their very neat acrobatic act. They ought to cut out their attempts at comedy, which are entirely superfluous. Gilbert and Goldie proved clever in their conversational specialty. Carlos and Voulettl, acrobats, and Howard Brothers, banjoists, were well received. McCool and Murphy, who are new hereabouts, made a fair impression in a skit called The Kitchen Canaries. They are good dancers and sing comic songs well. John T. Powers proved a pleasing comedian. Westman and Wren, although in a bad place on the bill, "made good" in a charming little rural comedy. They are excellent performers and will be heard of more prominently in the near future. The biograph and stereopticon were retained.

PROCTOR'S TWENTY-THIRD STREET.—The feature of the bill was the operetta Tally-Ho, which had had a short run at the Eden Musee. It was presented by a company headed by Harry Dodd, who is aso its author. The offering was acceptable and the tuneful numbers were applauded. The company included Ida Mae Pierpont, Horace Wright, John E. Gregory, and Della Niven, who deserves special mention. "Jess" Dandy was warmly welcomed and his Hebrew parodies scored their usual big hit. He had some new ones which are equal to if not superior to any he has written heretofore. Carrie Graham's quaint Sis Hopkins monologue was well received. Vernon, the ventriloquist, who is one of the best in his line, presented his new act, in which he kept the audience in great humor for nearly half an hour. Fannie Fields, who has abundant personal magnetism, won hearty approval in her jolly little Dutch act. Fred Niblo, with a new stock of bright remarks and pungent sayings, scored one of the big hits of the bill. The Three Guitanos won laughs with their eccentric work. Dan and Dollie Mann repeated the hit they made at the Palace the week before last in their charming little rural comedy, Mandy Hawkins, in which special scenery is used. The Maginleys, Bartelmas, Fox and Ward, Beecher Sisters, Paley's kalatechnoscope, and the stereopticon were also in the bill.

PROCTOR'S PALACE, FIFTY-EIGHTH STREET.—Despite the hot weather business was excellent all last week. The bill was admirable throughout, including Mme. Adelaide Herrmann in her capital legerdemain entertainment, A Night in Japan; Macart's dog and monkey circus; Lillie Western, in her ever enjoyable musical act, and La Petite Elsie, who won deserved applause for her clever imitations. Mlle. Irene, the equilibrist, and her wonderful dog, Zaza, made a hit; and Frances Curran, the singing comedienne, was very well received; Julian Rose, the Hebrew impersonator, told his stories and sang with his customary success. Jones and Walton appeared in their laughable sketch, and Lozelle won favor by deeds of daring on the flying rings. The kalatechnoscope presented a new series of views.

KOSTER AND BIAL'S.—Several changes were made in the programme after Monday evening's performance, and an excellent bill was presented when the unsatisfactory numbers had been eliminated. Hits were made by Mons. Sansoni and De Lila, Fred Niblo, Harrigan, Howard Thurston, and Newhouse and Ward. Others in the bill were Nellie Burt, Harding and Ah Sid, May Fisk, who imitated Louise Gunning; Herbert's dogs, Smith, Doty and Coe, Dunbar Sisters, and John and Harry Dillon.

HURTIG AND SEAMON'S.—The last week of the season was a profitable one, both for managers and the public, as the bill included the following favorites: Hallen and Fuller, Mr. and Mrs. Tony Farrell, Farrell and Starck, Emerson and Omega, Stanley and Wilson, Samuel Siegel, George E. Beban, and Eva Mudge.

The Burlesque Houses.

LONDON.—The Little Egypt Burlesquers played to good business last week, being the only attraction on the Bowery.

DEWEY.—T. W. Dinkins' Utopian Burlesquers had a profitable week and furnished a pleasing entertainment. The olio embraced Wrothe and Wakefield, the Three Gardners, the Three Sisters Lane, Flo. Jansen, the Aherns, Nelson De Bold and Lida Dexter. A Black Cat and Hotel Razzle-Dazzle were the burlesques.

NOVEL DANCES INTRODUCED.

At the Grand Opera House on Friday afternoon, G. von Palm introduced Mlle. Petite Taglione in three new electrical dances of his own devising. As the performance was a special one, before an audience of only a hundred invited guests, it was handicapped by the usual lack of enthusiasm at affairs of this kind. Yet, despite obstacles, the dancer made a very good impression and the dances won favor by their originality and beauty. In the first, "La Danse de la Mouche," the dancer flirted pantomimically with a huge glowing spider that moved about over a web stretching half way across the stage. For the second dance, "Les Guirlandes," the stage was adorned with a dozen tripods bearing flowers that were illumined brilliantly whenever the dancer approached them. The third dance, "La Maison des Flammes," was more elaborate in scenic and electrical display than its forerunners, although the actual dance was quite conventional. Mlle. Taglione in all the dances was graceful in movement and poetic in feeling. The light effects were striking and beautiful. The time employed in the three dances was about sixteen minutes.

ISHAM'S PLANS.

Manager William H. Isham announces that he has secured the most celebrated all-star cast of colored artists for the coming season ever brought together in one great comedy aggregation. He has also secured at large expense the first and only real, legitimate farce-comedy ever written for a colored company, the play being by E. Henry Gurney, of Boston. It bristles with wit and is filled with ludicrous situations. It has a story which bubbles over with humor and shows the happy side of Southern life. The play will be produced and staged under the efficient direction of Frank Mallory, and the company will include Billy Kersane, Smart and Williams, Tom Brown, Mallory Brothers and Brooks, the Brittens, S. H. Dudley, and thirty other great artists and a full corps of beautiful colored girls. The production will be staged in a most elaborate manner, and marks a new epoch in coon comedy. The tour begins about August 20, and Manager Isham contemplates a long run for the attraction in this city.

GERTRUDE MANSFIELD'S FAD.

Gertrude Mansfield is an enthusiastic collector, not of stamps, curios or coins—except as the last named may come to her on salary day—but of club badges and pins. She has among her treasures the emblems of Her Majesty's South African Squadron, the New York Yacht Club and many other military and social organizations. But of them all she prizes most highly a badge that came to her recently from a Canadian soldier. She was the guest of honor at a luncheon given by one of the local yacht clubs at Toronto, and among those introduced to her was a gentleman who wore a remarkable and valuable medal. He said that he should be honored to add it to her collection, but on account of associations he could not. Two days later he sailed for South Africa with the Canadian troops. A few days ago Miss Mansfield received the medal, marked now by a bullet, and a letter saying that the original owner, killed in South Africa, had requested that it be sent to her.

FLORENCE BINDLEY'S WAR NEWS.

Florence Bindley, now playing dates in England, has been dubbed "Little Bobs" by the Britons, because of her great success in reciting the poem about Lord Roberts entitled "Fighting Bobs." She recites the rhyme as part of her act, and has become identified with it among English theatregoers. Indeed, Miss Bindley is regarded as an enthusiastic American sympathizer with the British in the present war, and on May 18 she had the honor, at the Empire Theatre, New Cross, London, to make the first announcement from the stage of the relief of Mafeking. The audience went fairly mad with excitement and it was quite ten minutes before Miss Bindley could go on with her act. The local press, in mentioning the incident, spoke in most complimentary terms of Miss Bindley.

ANOTHER KEITH RUMOR.

It was rumored last week that B. F. Keith had almost completed negotiations for the purchase of the Empire Theatre, in Newark, formerly known as Waldmann's, and that it will be added to the circuit next season. As the policy of the Keith management is not to talk until things are accomplished, nothing could be learned at the Union Square yesterday concerning the deal. It is more than likely, however, that the rumor is true.

WILDER GOING TO EUROPE.

Marshall P. Wilder will sail for London tomorrow (Wednesday) on the *St. Paul*. He expects to return to New York about Aug. 1, and will resume his vaudeville engagements at the Masonic Temple Roof, Chicago, on Aug. 12. His headquarters while he is in London will be at the Hotel Cecil.

CHARLES T. ALDRICH.

You see here Charlie's footlight face;
It is his funny plan
To make folks think by this disguise
He's not a handsome man.

But off the stage he's neat and trim,
Clean-shaven and well-dressed;
He makes a stunning picture when
He's in his "Sunday best."

His tricks are all original,
And some of them are great;
To keep ahead of pirates, he
Must sit up very late

To think of all those little "stunts"
That make the public smile,
But what cares he, his salary
Keeps jumping all the while.

THOMAS E. MIACO DEAD.

Thomas E. Miaco, the well-known burlesque manager, died at the New York Hospital on Thursday, May 31. His death resulted from a fall in which his skull was fractured. The accident happened at the Morton House, at one o'clock in the morning of May 29. Miaco had been chatting with some friends in the cafe, and at one o'clock started upstairs for his room. He fell over the balustrade at the second landing, and struck on his head on the main floor. He was removed at once to the New York Hospital, where it was found that his skull was fractured and that he had sustained other injuries. An operation was performed almost immediately, but the patient did not rally. Several of Miaco's friends claimed that he had met with foul play, as he was accustomed to carry several thousand dollars and a lot of valuable jewelry with him at all times. As he had only $400 in his pocket when he was picked up it was suspected that he had been drugged and robbed. This was disproved by the autopsy, which showed that death had resulted from a fractured skull.

Miaco, whose right name was Thomas E. Earlick, was fifty-nine years old. He was a widower, his wife having died suddenly at Syracuse, N. Y., eight years ago. He is survived by one daughter, Edna, who lives with her aunt, a sister of the deceased, at Medina, N. Y. For a number of years Miaco had been prominent as a manager of burlesque companies, his City Club and Jolly Grass Widows organizations being among the best known companies of their kind in the country. He also controlled six theatres, which comprise what is called the Trocadero circuit. The houses are Miaco's Trocadero, Chicago; Star, Milwaukee; Star, St. Paul; Trocadero, Philadelphia; Dewey, Minneapolis, and Trocadero, Omaha. Miaco was a wealthy man and had a passion for diamonds. He had so many of these stones that he was nicknamed "the Diamond King."

He was a thirty-third degree Mason, a member of the Elks, Actors' Fund, Lambs Club, and several other organizations. Before his death he requested his nephew, Clark G. Ball, to have his remains buried with those of his wife at Medina, N. Y. The funeral services took place at Masonic Hall, this city, on Saturday afternoon, after which the body was sent to Medina, where the final tributes of respect were paid on Sunday afternoon.

KEITH GIVES ALBEE A THEATRE.

E. F. Albee has reaped a rich reward for his sixteen years' faithful work as general manager for B. F. Keith. At the close of the meeting of managers last week, it was announced that Mr. Keith had made Mr. Albee a present of his theatre in Providence. Mr. Keith stated that the present to Mr. Albee was the carrying out of an idea he has had in mind for some time.

The munificence of the gift can be better understood when it is known that about two years ago Mr. Keith spent $80,000 in redecorating and refurnishing the theatre, which he has handed over to Mr. Albee, without any strings attached, and with the additional privilege of retaining the Keith name, which is an extremely valuable trade-mark.

Mr. Albee has been with Mr. Keith for over sixteen years, and has risen from the foot of the ladder to his present position of general manager of the Keith enterprises, through his great ability as a master of detail, and his capacity for real hard work. He is a native of Maine, and has been connected with the "show business" since his boyhood. He has rare taste in choosing bric-a-brac, hangings, and furniture, and the superbly artistic appearance of the Keith theatres is due to his good judgment and keen appreciation of the beautiful. That his services are thoroughly appreciated by Mr. Keith is shown by his magnificent gift, which he has had the pleasure of giving now, instead of leaving it in his will, as most men would have done.

CLARICE VANCE'S BATH.

Clarice Vance, who was playing at Ramona Park, Grand Rapids, Mich., last week, got an involuntary bath one afternoon. She was preparing to go fishing on Reed's Lake, and was seated in a sailboat that was tied to the dock. Her escort in getting aboard slipped and grabbed the mast, causing the boat to capsize. Miss Vance was thrown into the water, but swam to the boat, drew herself aboard, and stepping on the other side, righted it, while her friend crawled aboard. She then went to her hotel, changed her clothes, and started out after the fish. Her luck changed with her clothes, as the members of the finny tribe, which had been very shy up to that time, were hauled in by the fair singer in large numbers, after her bath.

FAY TEMPLETON ENGAGED.

Weber and Fields announce that they have engaged Fay Templeton for next season. With Miss Templeton, De Wolf Hopper, Lillian Russell, and other favorites of the company who have been re-engaged, Weber and Fields ought to be able to give a pretty fair entertainment when their cozy house reopens in September.

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

AN INNOVATION. A BRAND NEW IDEA.

WILL MAKE MANAGERS WAKE UP.

ISHAM'S New Musical Comedy "KING RASTUS,"

By E. HENRY GURNEY. ANOTHER ORIGINAL CONCEPTION FOR IMITATORS TO TRADE UPON.

A Lot of Well-Known Names That Draw The Money.

THE BILLY

LIMIT, KERSANDS

Theyv'e Pleased You, Smart and Williams

The Entertaining Trio, **Mallory Bros. & Brooks**

You All Know Them, JOE **The Brittons** SADIE

COMEDY DANCERS.

The Ebony Monologuist, **Tom Brown.**

A New Comedy Face That Will Interest, **S. H. Dudley.**

The Georgia Rose, **Miss Eva La Rue.**

A Clever Girl, **Miss Marion Henry.**

A Creole Beauty, **Miss Albertie Ormes.**

The Girl of the Orient, **Miss Grace Haloday.**

The Little Magnet, **Miss Sallie Lee.**

And a great big chorus of the PRETTIEST GIRLS you ever saw.

Special Scenery. Envious Costuming. Printing, as usual, "THE BEST," from the H. C. Miner Litho. Co., N. Y.

Business Communications addressed to **WILL H. ISHAM,** care Plimmer and Hayes, 105 East 14th Street, N. Y.

WILL CRESSY and BLANCHE DAYNE

GRASPING AN OPPORTUNITY to take a three months' rest after 18 months' steady work.

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THE ORPHEUM STARS.

Presenting Two New Acts by Mr. CRESSY.

THE KEY OF C and A VILLAGE LAWYER.

UP AGAINST THE REAL THING NOW.

TEN WEEKS' OPEN TIME.

Any one desiring to buy any acts, hay, sketches or pumpkins, or hire a couple of good actors, address for June, July and August

Will Cressy,

Blodgett's Landing,

Lake Sunapee, N. H.

The Dainty Comedienne,

KITTIE MITCHELL

"The Lady Graceful of Vaudeville."—*McLaughlin.*

Coming Season with Errick's Empire Vaudeville Company.

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GRACE LEONARD COMEDIENNE.
GRACE LEONARD

ARTHUR J. LAMB

Author of some of the season's greatest successes in songs and sketches.

81 Chicago Opera House Bldg., Chicago, Ill.

VAN AND NOBRIGA

PRESENTING

"MY BUSY DAY,"

BY

—GEORGE TOTTEN SMITH.—

We have gone to San Francisco to introduce our old friend "Patsy" to the Westerners! So long!

JOHN W. WORLD

Late Comedian with Rose Coghlan's White Heather Co.

And pretty BEATRICE HASTINGS, late Courted into Court Co.

AT LIBERTY FOR NEXT SEASON

Now on Castle and Hopkins Circuit with their specialty.

MARTIN FULLER AND FANNIE GONZALEZ

IN VAUDEVILLE.

Presenting THE PROFESSOR'S SUBSTITUTE By George Fuller Golden

Permanent address 254 West 94th Street.

Originators of "LUMPEN-ZEIT."

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En route with "FULGORA'S STARS."

EVA MUDGE

Character Vocalist, Comedienne.

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In their Great Comedy Successes.

Mrs. Bruno's Burglar. By RICHARD CARLE.

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The Next Morning. By ROBERT HALL WINSLOW

KATHRYN OSTERMAN'S NEW PLAYS.

Kathryn Osterman's first tour of the vaudeville houses has been highly successful, and the clever comedienne has established herself as a great favorite. Her repertoire of sketches for next season will comprise The Editor, To-Morrow at Twelve, Fit for Tat, Her Imaginary Husband, Black and White, and three that are being written for her by George M. Cohan, Paul West, and Brandon Hurst. Thomas H. Tuther will again accompany Miss Osterman when she begins her second season at Keith's in August.

VAUDEVILLE JOTTINGS.

Cissie Loftus will sail for England on the "St. Paul" on June 27. She is at Shea's, Buffalo, this week, and will finish her American tour at the Grand Opera House, Philadelphia, week of June 11. She will spend a few days with May Irwin at her Summer home before sailing.

Mattie Keene will shortly produce a vaudeville sketch entitled The Jolly Jollier. She anticipates making a decided hit in this sketch, which she states is a novelty in every respect.

J. Aldrich Libbey has two songs in his repertoire which give an idea of his great versatility. They are "The Great Beyond," and "Ma Tiger Lily."

Lotta Gladstone closed at the Chicago Opera House May 27, and went to her farm in Kentucky for a rest. She has signed for a return trip over the Western circuit in December. She played forty-seven weeks during the past season, and has been very successful. She will resume her labors Aug. 5, and her time is nearly all filled until March. Miss Gladstone has refused many offers from managers of cos., because she prefers playing dates.

Conway and Staats are playing their seventh return engagement this week at Tony Pastor's.

Pitrot, the globe-trotting mimic, is making a successful tour of the Keith circuit.

The Sisters Frayne closed a forty-two weeks' engagement with Dickson's Humpty Dumpty on May 19. They will play parks during the Summer.

Eddie McDonald, and the McDonald-Bryan Trio, pantomimists and comedy acrobats, closed a season of forty-two weeks with J. B. Dickson's Humpty Dumpty co. on May 19.

Della Niven, the contralto of the Castle Square Opera co., sang a hunting song very cleverly at Proctor's Twenty-third Street Theatre, last week in the operetta, Tally Ho.

Merritt and Rozella have closed a successful season with the Tuxedo Club Burlesquers, and have signed with the Royal Burlesquers for the coming season.

Arthur Sidman, whose illness in San Francisco was noted in last week's MIRROR, recovered sufficiently to be able to appear in Los Angeles in Back Home, which he had no opportunity of doing in 'Frisco on account of his indisposition. The quaintly charming play made a most delightful impression, and the Los Angeles critics vied with each other in throwing verbal bouquets to the Sidmans.

Dick and Alice McAvoy are spending a number of weeks at their home in Toronto, rehearsing their new act by J. C. Nugent. It is called A Waif's Christmas Eve.

Weston and Allen are meeting with great success in their new act, The Rent Collector. They are at Lagoon Park, Cincinnati, this week, with Chicago to follow.

Mabel Stanley has begun a busy Summer season on the vaudeville circuits. Her four leading songs are "In Dear Old London," "Rag-Time Liza," "Ma Tiger Lily," and "She Knew a Lobster When She Saw One."

Harry Mac Fayden and Ruth Royal, in their sketch, At Auction, by George Totten Smith, made a big hit at Keith's Philadelphia house last week. The trials and tribulations of "auction shoppers" were exposed by this clever team in Mr. Smith's sketch in a most amusing way.

Gaylor and Graft closed their Winter season with the Willett and Thorpe Comedy co. at Keith's Theatre, Philadelphia, on June 2, and will open in July at the roof-gardens in New York with the same co.

J. W. Whitus, the ventriloquist, has issued a very attractive circular, containing fac-similes of the excellent notices he received during his engagement at Keith's Union Square Theatre.

Irene Franklin's latest photograph, taken in Melbourne, Australia, shows that she has lengthened her dainty skirts from the knees to within six inches of her slippers. She has made a big hit with the Australians from all accounts.

After forty-six weeks of continuous prosperity, John W. Vogel and Arthur Deming's Consolidated Minstrels closed their season at Mt. Clemens, Mich. Mr. Vogel immediately left for Columbus, O., where scenic artists and electricians are working on an original novelty first-part setting, entirely different from any yet seen in minstrelsy. The co. for the coming season is under contract, with the exception of a very strong novelty act, which will be featured by Mr. Vogel as an extra attraction. The season's bookings are closed and a choice route has been secured, with increased percentages. The beautiful palace car "Fiona" has been sent to the shops, and is now in the hands of upholsterers and decorators. Will P. Webster, the well-known and successful pilot of minstrel organizations, has been engaged to travel seven days in advance, with three assistants, to herald the coming of the co.

Clark Hillyer has just closed his tenth successful season with Hillyer's Wonders, and is now resting at his villa for the Summer. He will open about Aug. 15, with his Crack-a-Jack Minstrels, which he says will be one of the strongest popular priced minstrel cos. on the road. He will carry several novelties and one of the finest bands procurable.

The Partellos have closed a successful season of thirty-four weeks as a special vaudeville feature with the Bennett and Moulton co. A. They have been engaged for next season in the same capacity, opening Aug. 20. They are now playing the principal parks in Canada, with their own vaudeville co. and are booked for the Elks' Carnival, to be held in Boston, week of July 30.

Alexandra Dagmar was the star of the bill at the Lyric, Dublin, Ireland, week of May 21.

The Engstrom Sisters are making hits with "Ma Tiger Lily," and "Say You Love Me, Sue."

Ted Marks' Summernight soirees will begin at the Casino Roof-Garden next week.

Bessie Lee and Florence Well tried a new sketch on Friday afternoon last at Tony Pastor's. It is called The Black Mr. White, and affords both women a chance to show their talent in character work. Miss Lee was excellent as a tough servant, and Miss Well employed a good German dialect to advantage.

Ralph Stuart, whose clever work as leading man of the Murray Hill Theatre Stock co. has won for him a host of friends, has accepted an engagement of limited length in the F. F. Proctor vaudeville theatres. He will make his "continuous" debut on Monday next at Proctor's Fifth Avenue Theatre in the comedietta, The Peacemaker. Georgia Wells, also of the Murray Hill stock, and Francis Powers, one of the authors of The First Born, will be in the cast.

Genaro and Bailey have a new version of their sketch, which they will use for the roof-garden season. All the dialogue has been cut out, and the team will confine themselves to songs, dances, and the cakewalk, for which they are famous.

Frank Whitman, the dancing violinist, late of The Man in the Moon co., is spending two weeks at Mt. Penn, Reading, Pa., enjoying the mountain air. He is booked solid for the Summer at the leading parks, East and West, and will commence work on June 17.

George W. Day has gone on a short vacation in the wilds of New Jersey. The mosquitoes will have a good time.

Marion Dunn is singing "My Sunbeam from the South."

A benefit for the widow of Gussie L. Davis will be given at the Star Theatre on June 12.

Eugenio Sorrentino, leader of the Banda Rossa, is suing A. A. Hashim for $2,450 for alleged breach of contract.

A jaguar associated with Frank C. Bostock's show went for Louise Maurelle, an animal tamer, at Newark, N. J., on Saturday. She was pretty much mutilated when Matthew Johnson, another tamer, dashed to the rescue and discouraged the jaguar. Madame Maurelle will soon be all right again.

Belknap, the clay modeler, is making a bust of Maude Caswell as "the Acrobatic Girl" in his act. Maude Caswell and Arthur Arnold are the headliners at Henderson's, Coney Island, this week.

Wright Huntington will be seen in A Stolen Kiss on the Keith circuit in June and July.

Dean and George Lockwood are again united, after a separation of over two years, and have fitted up a pretty home near St. Joe, Mich., for the Summer. About Aug. 1 they expect to go West to look after some interests they have in a silver mine near Marysville, Mont., which has proved very valuable. They will tour the coast next season at the head of their own co., the New York Ideals, carrying sixteen people, band and orchestra.

Lillian Tyson Jermon will rest for a short time at the residence of her parents, Mr. and Mrs. F. Tyson Tieman, on Arlington Avenue, Govanstown, Md., where her sisters, Maryland and Kathryn Tyson, will join her after a very successful engagement at West End Park, New Orleans. The sisters will open at Tony Pastor's, on June 11.

Ben Mowatt and son closed a pleasant engagement May 19, with Mabel Hamilton's Sam T. Jack co. They are resting for three weeks at their home in Chicago, after which they will play Summer parks, street fairs, etc. Their new act has been a big hit. On April 30, Mr. Mowatt's son Bennie celebrated his twelfth birthday, and was loaded down with presents from almost every member of the co.

A dispatch from Honolulu states that the suit of Ernest Hogan against the Canadian-Australian Steamship Co., has been decided in Hogan's favor to the tune of $2,500 damages. Twenty-seven similar suits are being pressed by other members of Hogan's co.

Charles Leonard Fletcher is in Bellevue Hospital, and will be confined there for a few weeks. Mr. Fletcher never completely recovered from the accident he met with during a performance at Miner's 125th Street Theatre last February, and a surgical operation is now deemed necessary.

The Hottest Coon in Dixie, Phil. R. Miller's colored entertainment, will make its second tour to the Pacific Coast, beginning about Sept. 1. The co. the coming season will number thirty-five people.

"Health, Wealth and Happiness," is the title of Frank M. Witwark's new waltzes, which were played for the first time in Chicago recently. They have the same swing and melodic beauty which characterize the works of this author.

Gertrude Mansfield and Caryl Wilbur have received the manuscript of another sketch from the pen of George Emerich, the author of two of their previous successes. The title is withheld for the present, but the skit bids fair to be the best in their repertoire. It will be produced during their return engagement over the Orpheum circuit.

Eddie Gingere has joined the George H. Adams Four. Mr. Adams' daughters, Topsie and Lily are making a hit in new songs and dances.

Ola Humphrey, the Hon. Moya Denzil in The Great Ruby, recently closed at the Fourteenth Street Theatre, will go into vaudeville during the month of July.

Edgar Foreman and Julia West will play a short Summer season over the Boom circuit of parks, producing their comedy, The Baron's Double, with a co. of eight people. They have played the high-class vaudeville theatres for the past five years.

Claxton Wilstach has written a sketch, entitled The Bifurcated Girl, that will be produced in vaudeville shortly. Max Freeman is directing the rehearsals. The sketch is said to contain a number of novel effects.

Florence Bindley has just closed a twenty weeks' engagement at the Palace, London. This completes a successful tour of eighty weeks through the British Isles. Miss Bindley is in Paris this week.

BROOKLYN AMUSEMENTS.

SATURDAY, June 2.

With the exception of the Star Theatre, which is to hold the field a fortnight longer, the season is at an end in this borough. To-night the curtain is rung down at the Montauk, Academy of Music, Grand Opera House, and Unique, Hyde and Behman's, with the Bijou, having closed respectively for good on May 28, and 30.

Manager Henry W. Savage's term at the Montauk was cut one-third shorter than last year. The first fortnight was handicapped by the production of works that had been too frequently done on this stage by this same organization, and the season was also additionally militated against by the fact that the operas had repeatedly been sung in this vicinity during the past few seasons by cheaper companies in houses less pretentious. Martha, Rigoletto, Lucia di Lammermoor, and Mignon were given in admirable style, with proportionate success. But as Mr. Savage had already announced the season's abbreviation, he decided to hold to the announcement.

Sapho had its first representation down town at the Grand Opera House on Monday, where Alberta Gallatin and Frank Lander, aided by competent support, gave a satisfactory performance of the much-discussed work. The opening business was good, but the hot wave on Thursday quickly brought notice of the closing being fixed for Saturday. The opinion is prevalent that it would have been better judgment to have held this feature in reserve for next season, than to have hurriedly sprung it as a supplementary bit to a season supposed to have already ended.

Alden Benedict's version of Quo Vadis ended its third week at the Academy of Music to results, considering the time of year and that the house has no regular clientele, that were surprisingly good.

The Lyceum, which closed its doors on May 26, since the opening on Saturday, Sept. 2, had the following weekly shifts of plays, which have been in this order: The Victorian Cross, Devil's Mine, Mr. Barnes of New York, Devil's Mine (repetition), The Ups and Downs of Life, Across the Continent, The Turn of the Tide, Unknown, The Plunger, Faust, A Fair Rebel, May Blossom, New York Day by Day, The Lost Paradise, The Maine Avenged, Eagle's Nest, Hands Across the Sea, The White Squadron, The Inside Track, Hoodman Blind, The Romany Rye, Lights o' London, Across the Potomac, Land of the Midnight Sun, The Great Diamond Robbery, Macbeth, The Two Orphans, Michael Strogoff, Leah the Forsaken, The Captain's Mate, The Golden Giant Mine, Uncle Tom's Cabin, Harbor Lights, The Arabian Nights, The Two Orphans (repetition), The Clemenceau Case, The Waifs of New York, and Out in the Streets.

Much comment was elicited on Thursday, when the fact was made public that Hyde and Behman had purchased of Manager Harry C. Kennedy the unexpired part of his lease of the Bijou Theatre, built for him by the Woehsler Estate in 1893. With the included privilege of renewals, etc., incorporated in the original document, it is stated that Hyde and Behman are now definitely in control of this property until May, 1913. Mr. Kennedy has made money in this house, but as his health has given him some concern of late, and he having given quick recognition to the fact of the greatly changed conditions that have taken place in Brooklyn during the past few years, he decided that his wide experience and ample capital would give him better return in a less provincial field, and that the Bijou offered better opportunities to its new lessees, considering their environment, than it would for him to retain it longer.——Very large audiences were noted at the afternoon and evening concerts by Slafer's Marine Band at Brighton Beach on Decoration Day. The same musicians are also to give concerts there twice each Sunday intervening between the beginning of the regular season on June 16.

SCHENCK COOPER.

MATTERS OF FACT.

Minnie Williams, the versatile little comedienne, invites offers for next season, and may be addressed in care of THE MIRROR.

The Richards Stock company made a hit in Portland, Me., May 21-26, the work of William Richards being especially commended.

Walter D. Greene, specially engaged for a Spring tour with The Burglar, has met with pronounced success and received strong press indorsements. He will return to New York early in the Summer when he expects to sign a contract for next season.

Charles D. Herman wishes to deny a report that he is already engaged for next season.

Frank M. Jolly resumed the position of division passenger agent of the Plant System of railways at Jacksonville, Fla., May 15, vice H. C. McFadden, resigned.

Helen Reimer, a portrait of whom is printed on another page, has not yet engaged for next season.

Pierce's Opera House, Philipsburg, Pa., will have a new manager next season, Albert Walton taking charge of the house. All contracts to be filled must be ratified by the incoming manager, who wants an attraction carrying a band for his opening night.

Desk room can be secured at Room 12, Sheridan Building, 1,358 Broadway.

John J. Iris, who has offices at 30 West Twenty-ninth Street, wants actors to complete the cast for Barney Gilmore's production of Kidnapped in New York.

The Empire, the handsome new theatre at Glens Falls, N. Y., one of the best amusement towns of its size in the State, is booking attractions for next season. It played during the season just closed all the first-class companies that visited Albany, which is only fifty miles south of Glens Falls, with good success. The theatre has been built by local capitalists, who propose to maintain it in first-class shape irrespective of the financial returns to themselves. Attractions are desired for July and August.

Harry B. Marshall's new musical farce, A Fascinating Widow, will be produced next October with a well-known comedienne in the title-role. Mr. Marshall is also writing the burlesque for L. Lawrence Weber's and Clark Brothers' Burlesquers.

Franklin Hall has returned to his home at Troy, N. Y., after a long and successful engagement with the Alma Chester company. He is at liberty for next season for heavies.

The Grand Opera House at Hot Springs, Ark., is being enlarged and entirely renovated. The improvements will cost about $7,000.

Edward D'Oize denies that he has signed with the Shipman Brothers to play Hamlet. He writes that he has not yet closed for next season.

Para C. Love, the owner of Love's Opera House, Fremont, Neb., will be the future manager of the theatre, replacing M. M. Irwin. Mr. Love will fulfill contracts booked by his predecessor.

Clarence M. Brune says that Frederick Warde's tour last season was "successful far beyond most sanguine hopes." E. D. Shaw did the advance work for the Frederick Warde company.

Maud Odell achieved big success as Miladi in James O'Neill's production of The Musketeers the past season. Miss Odell is in search of a strong play for next season.

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Managers desiring people are invited to call or communicate.

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OBITUARY.

William Sibson, for many years correspondent of THE MIRROR at Utica, N. Y., died in that city May 25, of pneumonia. At the time of his death Mr. Sibson was a clerk in the Utica post office. He formerly had been connected with various theatrical companies in a business capacity, and was treasurer of the Utica Opera House during the regime of Jacobs and Proctor. He possessed a large fund of theatrical information, and numbered many friends in the profession. Mr. Sibson was well known and highly esteemed in Utica, where his death caused extreme regret. During his service for THE MIRROR he had proven himself a faithful and honest correspondent. He was forty-eight years old.

James J. Maloney, one of the original members of the Boston Ideal Opera company, died in Boston on May 30, aged fifty-eight years. For many years he had been an employe of Jordan, Marsh and Co. His last professional appearance was with The Bostonians at the Boston Theatre. He was a veteran of the Civil war. A widow and seven children survive.

Mrs. Charles Francklyn Reglid (Adele Ronalds-Reglid) died in this city on June 2, of Bright's disease, aged seventy-six years. Mr. Reglid, her junior by forty years, retired from the stage upon their marriage, six years ago. His wife is said to have left to him her entire fortune, amounting to more than a million dollars.

Robert Wiziarde, who had written several plays, committed suicide at St. Joseph, Mo., on May 26, by opening an artery in his wrist. He was once editor of the Kansas City "Baton." A widow and three children survive.

Thomas McCabe, a member of John Marshall's Juvenile Quintette, died of consumption in this city on June 3. He was twenty-two years old. The remains were buried by the Actors' Fund.

Jacobina Moriath Kramer, wife of William Kramer, founder of the Atlantic Garden, in the Bowery, died last week.

The mother of J. F. Brien died on May 23, at Hamilton, Canada.

Ephraim W. Kelso, father of Mayme Kelso, died at his home in Cincinnati, May 29.

THE ELKS.

A meeting of the Waterloo, Webster City and Fort Dodge, Ia., lodge toog place at Fort Dodge, May 30. A large class was initiated.

Elizabeth, N. J., Lodge, No. 280, had as visitors May 28, Brothers Allen Hampton, of New Albany, Ind., No. 210; Harry L. Dinkinson, of Detroit, Mich., No. 34; George Boyer, of Sacramento, Cal., No. 328; H. B. Horn, of New Albany, Ind., No. 210, and Harry Beadle, of Brooklyn, N. Y., No. 22.

La Porte, Ind., Lodge, No. 396, initiated a class of 60 May 31.

A new lodge will be instituted this month at Redlands, Cal.

The Greensburg, Pa., Lodge will hold a street fair week of July 23.

Fargo, N. D., Lodge, No. 290, were entertained by members of the order at Jamestown, May 5. A special train took one hundred and fifty members from Fargo, who initiated thirteen candidates under special dispensation, and were royally entertained by their Jamestown brothers.

The new officers of Austin, Minn., Lodge are: O. J. Simmons, E. R.; Alex. Campbell, E. L. K.; C. L. West, E. L. K.; H. E. Kinsman, E. L. K.; S. S. Washburn, Secretary; Eugene Wood, Treasurer; J. J. Hayes, Tiler; J. J. Furlong, representative to Grand Lodge.

Al. G. Field and other Columbus, Ohio, Elks, instituted a new lodge at Lancaster, Ohio, on May 17.

Huron, S. D., lodge is preparing to initiate twenty-five new members during the meeting of the K. of P. Grand Lodge, at Huron, June 6-8.

La Salle, Ill., lodge, No. 884, was instituted May 17, with twenty-nine members. The following officers were elected: Exalted Ruler, W. F. McNamara; Esteemed Leading Knight, A. C. Finkler; Esteemed Loyal Knight, T. F. Doyle; Esteemed Lecturing Knight, Doctor Guthrie; Secretary, W. J. Siegler; Treasurer, W. G. Brown; Tyler, William P. Grube; Trustees, John H. Duncan, W. L. Becker, and W. T. Byrne. At the close of the meeting the Elks adjourned to the Harrisson House, where a supper was served.

The Clinton, Iowa, lodge which has been dormant for several years, is to be revived with a strong membership and handsome club rooms.

Members of Cleveland Lodge are making extra efforts to have a large representation at the National Reunion at Atlantic City July 10, 11, and 12. Exalted Ruler Needs hopes to have Cleveland Lodge retain the banner for the greatest number of members present.

ENGAGEMENTS.

Dorothy Rossmore, with Gus Hill, who will feature her in Man's Enemy.

George Mack, re-engaged by W. A. Brady for Hi Holler in 'Way Down East.

Marie Haynes for a second season with Broadhurst's What Happened to Jones.

Harry and Maybel Hynes, With Melbourne MacDowell.

Agnes Ardeck has been engaged by Gus Hill for a new production for next season in which she will be featured.

Sylvia Lynden, with W. A. Brady, to succeed Elita Proctor Otis in Women and Wine next season.

M. L. Alsop, with Olga Nethersole for next season.

Cuba Nildo, who has been playing leads with the Gaskell Stock company since the holidays, has been re-engaged, and will be featured next season, opening on Aug. 12, under direction of William T. Gaskell.

I. N. Bronson, re-engaged with the Keystone Dramatic company for next season.

Clara Palmer, Maud Hollins, and Louise Lawton, for the Francis Wilson Opera company.

Frank Dayton, E. J. Loring, F. A. Yelvington, H. B. Barnum, Ida Roth, and Ella Gardiner, for A. J. Spencer's M'lles.

Thomas J. Ryan and Mary Richfield, to support George W. Monroe, in Mrs. B. O'Shaughnessy, Wash Lady, next season.

Lewis O'Connor, re-engaged for 'Way Down East.

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Communicate at once with

ROBERT STOCK,

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YOUNG LADY CORNET SOLOIST invites offers for summer in Vaudeville and high class Parks. Also open for winter engagement with first-class organizations. Address SOLOIST, care MIRROR.

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Seats 20 and 30 cents.

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MARION MANOLA TO STAR.

The coming season will witness a revival of the French comedy, L'Ami Fritz, by Erchmann-Chatrain, adapted for the American stage by Stanislaus Stange, with original music by Julian Edwards. This, perhaps the most delightful and charming of all the plays of these famous authors, ran two years in Paris, and Mascagni's musical setting of the same story is annually revived in the European capitals and musical centres. The lasting charm of the little comedy is the gentle purity of its theme and the delicacy of its telling and surroundings. In that it is unique, and from that has grown its wonderful success, Marion Manola, who has fully recovered her health, will again be seen in the role of Suzel, which she originated in this country. Her artistic portrayal of this character was the main factor in the former success of the play. Her supporting company will be selected with the greatest care; Seavey is getting up an entirely new scenic outfit for the piece, and every detail necessary to a perfect production will be carefully looked after. The tour will be under the direction of Frank Fenno, who for the past few years has been in commercial life, but was formerly connected with several successful amusement enterprises.

E. S. BRIGHAM'S ENTERPRISES.

E. S. Brigham is in New York on his annual visit to book his theatres, which now include the New Gillis, Kansas City; the Grand Opera House, Hot Springs, Ark., and the Atchison Theatre, Atchison, Kan. The time at the Gillis Theatre is rapidly filling with a good line of attractions to be presented at popular prices, giving ten performances each week, opening with a Sunday matinee. Extensive alterations are in progress at the Grand, Hot Springs, including the addition of another gallery, enlarging the seating capacity. The Gillis will also be entirely renovated and improved. Manager Brigham believes in extensive advertising, and already the bill boards of Kansas City are covered with paper announcing the opening of the Gillis in September. Mr. Brigham's New York office is at 1,358 Broadway.

Married.

BEHMAN—SCOTT.—On June 4, 1900, by the Rev. E. C. J. Kraeling, Louis C. Behman, of Brooklyn, N. Y., to Evelyn P. Scott, of Philadelphia, Pa.

BENEDICT—HUNTER.—Alden Benedict and Grace Hunter, in New York city, on May 29.

BRUEN—LEE.—Henry T. Bruen and Mary Margaret Lee, in Philadelphia, Pa.

BRUNNER—WILSON.—Charles P. Brunner and Lilla Wilson at Springfield, O., May 24.

GREPPO—ROOKE.—At The Little Church Around the Corner, New York city, May 31, Frank Greppo to Irene Rooke.

LANE—NEILSEN.—Leopold Lane and Edith Neilsen, at Boston, Mass., May 29.

MONROE—CONWAY.—George W. Monroe and Mrs. Mary Conway, at Atlantic City, N. J., on June 1.

Died.

KELSO.—Ephraim W. Kelso, at Cincinnati, O., May 29.

KRAMER.—At New York city, Jacobina Kramer, wife of William Kramer.

MALONEY.—James J. Maloney, in Boston, Mass., on May 30, aged 58 years.

McCABE.—Thomas McCabe, in New York city, June 3, of consumption, aged 22 years.

REGLID.—Mrs. Charles Francklyn Reglid (Adele Ronalds-Reglid) in New York city on June 2, of Bright's disease, aged 76 years.

SIBSON.—William Sibson, at Utica, N. Y., May 25, of pneumonia, aged 48 years.

WIZIARDE.—Robert Wiziarde, at St. Joseph, Mo., on May 26.

WANTED.—Young, dashing woman, some stage knowledge, above medium height, stylish dresser; must be pronounced brunette. Salary thirty to fifty dollars, according to reputation and experience. Address, with lowest terms (enclosing photograph if possible, which will be returned immediately), long season, Reputable, care MIRROR.

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ARTIE

HALL

Dis is de time I fooled yer!
Wuz too tired ter think dis week.

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Orpheum Theatre, San Francisco, this week.

Gertrude Mansfield

Caryl Wilbur

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This week, Shea's, Buffalo.

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MR. AND MRS.

ARTHUR SIDMAN

After a successful tour on Orpheum Circuit, we open at Suburban Garden, St. Louis, for two weeks, commencing June 3, after which we go to West Baden, Ind., for rest, recreation and recuperation. Our next season opens with Mr. Keith's houses August 27, then "Back Home" with Fulgora's Stars, as the American Features, until January, when we produce York state Folks for a run in a first-class theatre. We hope to do well.

Sailing, Sailing, June 6, per S. S. Majestic.

John S. TERRY and LAMBERT Mabel

For an extended tour of London and the Provinces. Will return when the cruel Vaudeville war is over.

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Have joined the Kind Word Society. Ta, Ta to Georgie Day.

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MONOLOGUE IN ONE.

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SIS HOPKINS, THE COUNTRY GIRL.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Last week saw the closing of another continuous house for the season. The last performance at the Olympic was given Sunday evening, and the theatre will remain dark until the latter part of August. This leaves but one Kohl and Castle theatre, the Chicago Opera House, open, and that will not be closed during the Summer. The good business done there last Summer fully warrants keeping it open.——The Masonic Temple Theatre has another strong bill this week, headed by Henry Lee, who is doing his impersonations of great men, with his usual success. Alice Shaw and her twin daughters are also proving unusually popular. Elsecta, Little Fred and his animals, Nellie Hawthorne, Falke and Semon, Grant and Norton, and McPhee and Hill are some of the others.——Digby Bell is the headliner at the Chicago Opera House. The Quaker City quartette, Katie Rooney, J. F. Crosby, and Inez Foreman, Carrie Behr, Moreland, Thompson and Roberts, Esmeralda, Constantine Sisters, Morris and Hart, Ruth Nelto, Four Ellsworths, Frank Hall, the Loezellas, and Bradford and Carter make up the rest of the bill.——Hopkins' vaudeville numbers are Waterbury Brothers and Tenny, the Rexos, Lillian Leslie, and George W. Monroe. The stock co. is playing Under the City Lamps.——Sans Souci Park has a high-class bill, headed by James O. Barrows, in Tactics (first time in Chicago), Clarice Vance is, as usual, proving a great drawing card. Among the others are Almont and Dumont, Douglas and Ford, and Bright Brothers.——Hopkins' Sunnyside Park bill contains the Six Sennetts, Lew Hawkins, Jules Kusel, Ray Burton, Kelly and Violette, Zazelle and Vernon, Corey and King, and Gardner and Hunt.——Ferris Wheel Park has Johnson and Holmburg, Howard and Morre, Rackett and Hazard, Zelma Wheeler, Andrews and Fells, Nolan Washington, Christian and Christian, Murray Sisters, and George Morree.——At the Chutes the Bartelli Troupe, St. Clair and Townsend, Cummings and McKeever, and Colton and Darrow furnish the bill.——Sam T. Jack's co. is at the local house. In the olio are Ed Morris, James Thompson, Mike Nibb, Dick Brown, and Harry Burton, Blanche Boyer, Sarah Morris, and Aileen Vincent.——The Trocadero has the Merry Widows, with Powers and Hyde, Scott and Wilson, Harry Brown, Vivian Sisters, Mlle. Bordeaux, Murray and McFarland, and Hess Sisters.——Items: Managers Murdock, Hopkins, and Kohl are back from the syndicate meeting in the East.—Jay Rial, the genial business-manager for Kohl and Castle, will look after the Chicago Opera House during the Summer.—At the benefit given Friday last to Robert Wayne, leading man of the Hopkins' Stock co., Percy Norton, Charlie Horwitz, A. O. Duncan, Felix and Barry, Leroy and Bush, Carter de Haven, and Arthur Loftus were among the volunteers. M. A. TWYFORD.

BOSTON, MASS.—The first of the vaudeville houses to close for the Summer is the Howard Athenaeum, which has had an unusually successful season.——There is unusual interest attached to the present week at Keith's, for it will show how the public likes the novelty of having seats reserved and having the entertainment begin two hours later. The features of the week are Lafayette, Charles T. Aldrich, Mr. and Mrs. Mark Murphy, Four Emperors of Music, Rio Brothers, O'Rourke and Burnett, Hughey Dougherty, Everhart, the Review Comedy Four, Laura Comstock, Alfred Holt, Flatow and Dunn, Mlle. Marzella, and the biograph.——At the Palace this week are St. Onge Brothers, Charles Kenna, Ed. B. and Rolla White, and Delmore and Wilson.——At the Lyceum the entertainment given by Lang's Operatic Burlesquers includes Baker and Lynn, Eckoff and Gordon, Bulla and Raymond, Waldo Whipple, Hugo Orner, Brinkey Lamb, Taylor Charlton, Myrtle Fen, and others.——In the bill at Austin and Stone's are Fox-Gregory Troupe, Fortescue and Campion, Clara and Maude Drummond, Stanley and Leighton, the April Family, Edwards and Lyons, Magee and Dale, Emma Thompson, Ben Hunn, Daley and Tafe, Collins and Harlan, Frances Harrison, the Sisters Neilson, Louis Fairchild, G. E. Platte, and Edith Wills.——At Combination Park the specialties are given by Gruet, Beers and Gruet, William C. Davis, and Maude Amber.——Madame Tavary is the topliner of the opening bill at the Point of Pines.——The Cosmopolitans furnish the stage entertainment at Norumbega Park.——The vaudeville attractions at the Charles River Park are Alron Marsh, Le Moyne Brothers, the Dawsons, Crane Brothers, and John H. Weber.——E. F. Albee made hosts of friends in Boston, and they were all delighted to hear of the munificent gift of B. F. Keith, who presented him with his Providence theatre. There is no one who deserves such recognition more than Mr. Albee.

JAY BENTON.

PHILADELPHIA, PA.—After this week the Lyceum will be the only house open devoted to burlesque. Last week, the Trocadero Theatre and Arch Street Museum closed their seasons.——The Lyceum's offering is the Sapho Burlesquers. Co. includes Jessie Coie, Melville and Conway, Tenly and Simmonds, Healy Sisters, and Armstrong Brothers. Patronage continues good. White Crook 11.——The last week of the season at the Star is announced as the new owners, Dunn and Waldron, have decided to improve their purchase by adding another gallery, to be built on the cantilever system, thus avoiding all obstructing posts. They hope to have it completed by the middle of August. The co. for the final week includes Le Clair, Frank and Ida Williams, Bryant and Saville, Myers Sisters, Joe West, the Jacksons, Nolan and White, Lillian Laurence, Wood and Ray, Smith and Fern, Thompson and Green, and Williams and Aleene.——My old friend, Thomas E. Miaco, has joined the silent majority. He was a true, honest and generous manager, kind to all his employes, and the first to lend a helping hand. Peace to his ashes!

S. FERNBERGER.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): Very strong bill May 28-2 to very good houses. Fanny Rice in My Milliner's Bill, John C. Rice and Sally Cohen in The Kleptomaniacs, Adolph Zink, and Mr. and Mrs. Mark Murphy as headliners, made hits. The bill included turns by Everhart, Webb and Hassan, Acme Comedy Four, Nelson, Gilnseretti and Demonio, Laura Comstock, Kelly and Davis, three Murray Brothers, Tom Heffron, and the biograph. For the last week of the season, 4-9, Francesca Redding and co., Mr. and Mrs. Perkins Fisher, Galieti's monkeys, Howe, Wall and Walters, Olympia Quartette, Brothers Damm, biograph, Lorenz and Halpin, Richard Pitrot, Adelina Roattino, Farrell and Stark, Russell and Tillyne, and Bacon and Hendry.——Olympic (Spitz and Nathanson, managers): The Madame Perkins' Original Georgia co. closed the regular season at this house 28-2, and had a good week. In the co. were Madame Perkins, Mattie Mackey, Carrie Smith, Bertha Clarke, O. S. Finley, King Sisters, Oscar Smith, Kid Williams, S. S. Weeks, Alabama Comedy Four, and Cooper and Bailey. The house will be opened 4 for a benefit to Treasurer Harry Young.——Westminster (George H. Batcheller, manager): For the closing week of the season 28-2 Lang's Operatic Burlesque co. appeared to good houses. Waldo Whipple, Baker and Lynn, Eckoff and Gordon, Bulla and Raymond, and Inga Orma were in the co. Treasurer Herman Parkin and Advertising Agent Dave Fulmer will have a benefit 9.

HOWARD C. RIPLEY.

ST. PAUL, MINN.—Palm Garden (A. Weinholzer, manager): Opened to large patronage week May 28-2. Attractive olio by Molly Brooks, Kittie Pink, Annie Goldie, Clara and Elfye Marron, Grace Gilmore, the Johnsons, Charles Conkey, Harry Brooks, and Fred Simonson.——Olympic (J. C. Sodini and Frank Baiocchi, proprietors and managers): Week 28-2, a good bill was presented to good houses by Rosie Cunningham, Mabie Ward, Lulu De Mar, Evans and Deeves, Eva Ross, Dickie Howard, Lillian Cerita, Gus Henderson, Harry Lando, Lew Williams, and Halloway, Ledegar and Varnum.——Tivoli (John Straka, proprietor): Good musical programme week 28-2 to large attendance. Effie Mack and James Mulligan entertain.——Items: Charles Ellsworth, stage-manager at the Olympic for several years, has started in business for himself, and has opened a neat little concert hall, called Ellsworth Music Hall. He is giving a good entertainment, and is meeting with success. Entertainers are Amy Cameron, Charles Ellsworth, and Barrett and Wolf.

GEORGE H. COLGRAVE.

JERSEY CITY, N. J.—What was to have been the last week of the season at the Bon Ton was occupied by the Hot Air Club May 28-2, to good patronage. The performance is good. The bill presents Swor and Devoe, Lottie Fremont, Ashley and Wooly, Harvey Sisters, Mimic Four, Jerome and Alexis, and Annie Morris. Arrangements have been completed for one more week at this house. The Howard and Emerson co. appears 4-9, and if the weather will permit, one more week will be added.——Items: The Mimic Four will put in the Howard and Emerson co. at the Bon Ton 4-9, and possibly the Little Magnets later.—Lottie Fremont, and the Harvey Sisters are leading acts with the Hot Air co.—The Mimic Four and Annie Morris do clever acts.

WALTER C. SMITH.

TORONTO, CAN.—Shea's (M. Shea, manager): Lottie Gilson was the topliner May 28 and "made good." Bert Coote and Julia Kingsley presented a very amusing sketch, in which the original manner of the former and the personal charms of the latter were well exhibited. Stuart, the male Patti, the Quaker City Quartette, Sisters Franchonetti, the Rexfords, Hanson and the Three Polos were also on the bill. The house will close 2. It has been leased for five years. Mr. Shea says that his season here has been the most successful ever enjoyed by a vaudeville house in its first year. The Bijou and Empire are dark.

J. V. McAREE.

NEW HAVEN, CONN.—Poli's Wonderland (S. Z. Poli, manager): Week May 28: Negragraph pictures of the McGovern-Dixon contest. Georgia Gardner, the pleasing comedienne, in A Wife's Stratagem. Ed Lateli, Gruet, Beers and Gruet, Burton and Brooks, Mamie Remington and her "picks," and Cumings and Alto. Week 4-9 a strong bill will be offered, which will probably close the season.——Items: Georgia Gardner was given a supper at Heublein's after the performance 28.

JANE MARLIN.

ALBANY, N. Y.—The season at Lagoon Island opened May 24 to big attendance. Manager Weber has the grounds arranged attractively. Professor Lindsay and Pearl Roy make balloon ascensions daily, and in the pavilion a vaudeville performance, under the management of H. B. Nichols, is given. Week of 28-2 the co. includes Devene and Shurtz, Dora Cole, Greene Sisters, Morrison and Berwick.

C. N. PHELPS.

CLEVELAND, O.—The Empire will close its very successful first season week of 4 with Rose Coghlan and co., Sam. Kittie and Clara Morton, Rudolph Berliner and Charles Marshall, John World and Beatrice Hastings, and others.——Haltnorth's Garden will open 11 with an unusually fine bill.——Manhattan Beach, a new resort, opened May 30 to large crowds.

WILLIAM CRASTON.

PITTSBURG, PA.—James J. Corbett heads the bill at the Duquesne May 28-2. Large audiences are in attendance. Grapewin and Chance were much enjoyed in their sketch Above the Limit. Others are James H. Cullen, Palfrey, Sherman and Morrissey, Francioli Sisters, and Montgomery and Stone.

L. W. MENDENHALL.

PORTLAND, ORE.—Fredericksburg (William Brown and Nace Grant, proprietors and managers): Week ending May 27. Stanley and Scanlon, Ivanhoe, Pat and Fanny Kelly, J. C. Payne, and the Three Gerards entertained good houses. O. J. MITCHELL.

LOS ANGELES, CAL.—Orpheum (J. Rush Bronson, manager): Neither Brownies nor Moths could keep a good bill down May 21-27. Milton and Dollie Nobles proved as popular as of yore, and scored heartily in A Blue Grass Widow. The comedy of Mr. Nobles being exceptionally good. Mark Sullivan's clever imitations won deserved laughter and applause. Agnes Fried pleased in appropriate musical selections charmingly rendered, and Will E. Bates blew himself into favor with his cornet. The specialties of Buoman and Adelle and the Brothers Forrest continued to find favor. Mr. and Mrs. Arthur were exceedingly artistic in their rural sketch, and Little Fred's animals repeated their clever tricks. May 28: Newsboy Quintette, John E. Camp, Musical Kleists, and Charles Ulrick.

DETROIT, MICH.—At Wonderland, Week May 28: A Dangerous Customer, played by Robert Cummings, Nettie Marshall, and Eugene Frazer, made a hit. Horace Goldin, W. C. Fields, Sisters Lawrence, Sharp and Flatt, Charlie Young, and the biograph were also in the bill.——The bill offered at Stock's Riverside Park week May 28, was good. The performances given by the young bicyclist, Arthur Buckner are wonderful. Week May 28-2, Digby Bell, Eckert and Berg, Elinore Sisters, the Sa Vans, Hodgkins and Leith, Eddie Horan.——The Capitol Square will open 3 with some moving pictures and other good selections. This will continue through the week.

SARATOGA SPRINGS, N. Y.—Gem (David W. Barnum, manager): Week May 28-2: Blair and McNulty, Bennett and Barlow, Nellie B. Sulton, Eva Marsh, and Harry Van Veghten. Good performance. Week 4-11: Nellie B. Sultan, Eva Marsh, and Harry Van Veghten have been retained.——Austin's (Charles H. Austin, proprietor): Week 28-2: Ward and Elwood, Xeva De Mar, Mamie Riley, and Francis St. Clair. Bill and patronage good.

NORFOLK, VA.—Auditorium (James M. Bartan, proprietor): Week May 28: Burlesque, Pirates of Coney Island; olio: Emerald Sisters, Clara Barton, Amy Boshell, Youngs and Brooks, Marion P. Barrett, Annie Boston, Mr. and Mrs. Wiley Hamilton, Wiley Williams, Meyer and Mason, Lulu Davenport, May Grant, Mildred Drew, and Irene Sullivan. Extra strong bill; houses filled.——Bijou (Abb. Smith, proprietor): Week May 28: Strong bill, same as previous week. Business splendid.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, lessee; W. B. McCallum, resident manager): Large audiences greeted an excellent programme week May 27-2. The olio included the Musical Ravens, O'Neil and Torp, Annie Kenwick, Ste Condit, and Lillian Morey, A. C. Lawrence, the World's Trio, and the biograph.

BUFFALO, N. Y.—Shea's, May 28-2, despite the warm weather this house continues to be packed at all performances. Rose Coghlan, ably assisted by Louis Masson, has made one of the greatest hits of the year. Cheridah Simpson, biograph, Duffy Sawtelle and Duffy, Silvern and Emerie, Swan and Bambard, the Gliscandos, and Press Eldridge all "made good." Cissy Loftus 4-9.

NEWARK, N. J.—The present engagement of Fads and Follies will bring to a close a successful season at Waldmann's Opera House. Tom Nolan and Cora White, Luella, Harris and Walters, Mike S. Whallen, and Thomas and Kesner provided the entertainment.——Item: The executive staff of this theatre will take a benefit 9.

SANDUSKY, O.—Cedar Point (George A. Boeckling, manager): This resort was opened May 26. Many changes and improvements have been made. The Mikado, by Toledo talent, was presented the opening night to capacity. Week 27: Edna Bassett-Marshall and co., Frank E. Hoy's Entertainers, and Rosa Naynon, assisted by Clyde Phillips and H. S. Vickers.

MOBILE, ALA.—Monroe Park Pavilion (E. J. Davis, manager): This popular resort was opened May 21. Straight vaudeville will be the policy. Following was the bill: Douglas and Hurd, Margaret Kingsore, Cam Bailey, the Nan Sisters, Edwards Davis, and George Hussey, and the kinetoscope. Business large.

COLUMBUS, O.—The Great Southern Roof-Garden will open 11. The bookings are made by Manager Lee Boda, of the Southern. O. M. Heffner will have charge of the box-office. Harry Ketcham is advertising agent, and William Sander will have charge of the stage. Ringling Brothers' Circus is booked here for 4. Buffalo Bill's Wild West July 14.

MANSFIELD, O.—Lake Park Casino (E. R. Endly, manager): Season opened May 28, with Beatrice Gambles, Murphy and Andrews, Coin's dogs and De Hollis and Valora. Business good considering wet weather. Next week, Wood and Ward's co. in The Two Merry Tramps.

FORT SMITH, ARK.—McLoud Park (George Harvey, manager): Brumage and Clark, Ruth and Clare, and others closed a successful week May 26, and will be followed by Russel and Owens, Mack and Elliott, Fred Renzo, J. Owens, and Brummage and Clark.

MT. VERNON, O.—Lake Hiawatha Park and Casino (P. B. Chase, manager): Opened May 30 with Rice Brothers, Pete Baker, Vera King, Leo Dervalto, and Jay Quigley. Vera King, Pete Baker and Jay Quigley made big hits.——Item: Wood and Ray could not get here and Manager Chase secured Jay Quigley.

HARTFORD, CONN.—Weeder's Chute Park opened for the season May 28. Good performance in theatre has drawn crowds. Manager Parsons, of Parsons' Theatre, will direct the bookings. The Coliseum Palm Garden, under management of Jennings and Graves, of the Hartford, opens 18.

LAWRENCE, MASS.—Ashton's (William H. Ashton, manager): Manager Ashton, of the Dewey, opened his Summer theatre May 28 to big business. In the bill were Joyce and Joyce, Minnie Blair, Mack and Mack, Frank LeBar, and Finlay and Burke. Performance good.

HAMILTON, O.—Lindenwald Park (Thomas A. Smith, manager): The sixth season opened May 27. A very good vaudeville bill included John and Florence Murray, Kherns and Cole, Frank La Rue, Herbert and Willing, and Edith Wilson. Business good.

ATLANTA, GA.—Imperial (James J. Sheeran, manager): Week May 21: Birds of a Feather did good business and pleased. Commencing 28 May Lovington, Mackey and Croix, Brauneck Sisters, the Macks, and Tillie Melburn made hits.

MUSKEGON, MICH.—Lake Michigan Park opens June 3 for its fourth season. The bill includes Lawrence and Harrington, George Austin, Raymond Musical Trio, and olio. William R. Reynolds is doing the booking.

ASHLAND, KY.—Cliffside Park Theatre (J. Walter, manager): Best bill of the season week May 28. The olio includes Darmody, Lamb Children, Harry Shuck, Hilda Thomas and co., and the Empire Comedy Four.

MIDDLETOWN, CONN.—Lakeview Park (E. W. Goss, manager): Boone's Broadway Favorites opened the season May 28 to good business. Elgie Brown, Ramsay Sisters, and Rado and Bertram made hits.

FORT WAYNE, IND.—Robinson Park (A. T. Alter, manager): Opened May 27 with Carleton and Terry, Gertie Lewis, Morphet and Stevenson, Hattie Tedro, and Esmond's dogs and pony.

ERIE, PA.—The stage of the open air pavilion at Four Mile Creek has been enlarged by Manager Lang, and continuous vaudeville will be given there, under the direction of Ed Dillon.

LITTLE ROCK, ARK.—Glenwood Park (C. T. Taylor, manager): Large audiences greeted the Four Miltons, Russell and Owens, Mack and Elliott, and Fred Renzo week May 28.

POTTSTOWN, PA.—Sanatago Park (John E. Brennan, manager): Season opens 4 with John E. Brennan and Florence Sinnott, Maud Forbes, Morani Sisters, Alice Sealy, and a lady orchestra.

POTTSVILLE, PA.—Tumbling Run Summer Theatre (George Frick, manager): Opened May 28 with the Three De Acos to fair crowd. Regular season opens 18.

VAUDEVILLE PERFORMERS' DATES.

Austin, Geo.—Lake Mich. Pk., Muskegon, Mich., 3-9
Australian Trio—N. Y. Roof, 4-9.
Ardulasians, The—N. Y. Roof, 4-9.
Andrews and Fells—Ferris Wheel Pk., Chicago, 4-9.
Averys, The—G. O. H., Phila., 11-16.
Aldrich, Chas. T.—Keith's, Boston, 4-9.
Amets—Olentangy Pk., Columbus, O., 4-9.
Adelman, Joseph—Casino, Toledo, 4-9.
Aimee—Shea's, Buffalo, 4-9, Shea's, Toronto, 11-16.
Acme Comedy Four—Keith's, N. Y., 4-9.
Almont and Dumont—Sans Souci Pk., Chicago, 4-9.
Amber, Maude—Combination Pk., Boston, 4-9.
Burkhart, Lillian—Orpheum, San Francisco, Cal., May 27-23.
Blocksom and Burns—Miner's, Harlem, N. Y., 4-9.
Barrows, James O., and Co.—Sans Souci Pk., Chicago, 4-9.
Burton, Ray—Keith's, Phila., 4-9.
Baguley, Chas.—Memphis, Tenn., 3-9.
Bindley, Florence—Cardiff, England, 4-9, Swansea, England, 11-16, Newport, England, 18-23.
Burnham, Sophie—Farm, Toledo, 4-9.
Baxter and Wells—Chester Pk., Cincinnati, O., 4-9.
Bicknell—K. and B., N. Y., 4-9.
Berliner and Marshall—Empire, Cleveland, 4-9.
Barrere and Jules—N. Y. Roof, 4-9.
Bates Musical Trio—Keith's, N. Y., 4-9.
Borani Bros.—Pastor's, N. Y., 4-9.
Bateman, Victory—Proctor's Fifth Ave., N. Y., 4-9.
Bartelmes, The—Proctor's Fifth Ave., N. Y., 4-9.
Barrett and Learned—Proctor's 23d St., N. Y., 4-9.
Bell, Digby—Chicago O. H., 4-9.
Bahr, Carrie—Chicago O. H., 4-9.
Bradford and Carter—Chicago O. H., 4-9.
Bright Bros.—Sans Souci Pk., Chicago, 4-9.
Bartelli Troupe—Chutes Pk., Chicago, 4-9.
Bachelor Club—G. O. H., Phila., 11-16.
Christian and Christian—Ferris Wheel Pk., Chicago, 4-9.
Cummings and McKeever—Chutes Pk., Chicago, 4-9.
Colton and Darrow—Chutes Pk., Chicago, 4-9.
Collins and Collins—Keith's, Phila., 4-9.
Cruet, Beers and Cruet—Combination Pk., Medford, Mass., 4-9.
Crane Bros.—Charles River Pk., Boston, 4-9.
Carlton and Terre—Olentangy Pk., Columbus, O., 4-9.
Conkley and Husted—Farm, Toledo, 4-9.
COHLANS, THE—Proctor's 23d St., N. Y., 4-9, Orpheum, San Francisco, 25-July 14.
Canfield and Carleton—Keith's, Prov., 4-9.
Carlos and Vouletti—K. and B., N. Y., 4-9.
Comstock, Laura—Keith's, Boston, 4-9.
Carus, Emma—K. and B., N. Y., 4-9.
Carrington, Holland and Galpin—Keith's, N. Y., 4-9.
Coghlan, Rose, and Co.—Empire, Cleveland, 4-9.
Cornille, Marguerite—N. Y. Roof, 4-9.
Czarina—Victoria Roof, N. Y., 4-9.
Collins, Edna—Keith's, N. Y., 4-9.
Cardownie, Three Sisters—Pastor's, N. Y., 4-9.
Conway and Staats—Pastor's, N. Y., 4-9.
Castellat and Hall—Pastor's, N. Y., 4-9.
Crosby and Foreman—Chicago O. H., 4-9.
Constantine Sisters—Chicago O. H., 4-9.
Carey and King—Sunnyside Pk., Chicago, 4-9.
Dresser, Louise—Victoria Roof, N. Y., 4-9.
Donohue and Nichols—G. O. H., Phila., 11-16.
Dickson, Chas., and Co.—Keith's, Phila., 4-9.
Duncan, A. O—Keith's, Phila., 4-9.
Dougherty, Hughey—Keith's, Boston, 4-9.
Davis, W. C.—Combination Pk., Medford, Mass., 4-9.
Dawsons, The—Charles River Pk., Boston, 4-9.
Dorian, Mlle.—Wildwood Pk., Washn., 4-9.
Darmody—Olentangy Pk., Columbus, O., 4-9.
Dumont, Frank—Suburban Pk., St. Louis, 4-9.
Dunbar Sisters—G. O. H., Phila., 11-16.
Douglas and Ford—Sans Souci Pk., Chicago, 4-9.
Damm Bros.—Keith's, Prov., 4-9.
Derenda and Breen—Hippodrome, London, Eng., April 30-16, Hull, England 18-23.
Dandy, Jess—Proctor's Palace, N. Y., 4-9.
Downs, T. Nelson—Folies, Paris, France, April 16-15, Palace d'Ete, Brussels, Belgium, 16-29.
Eldridge, Press—Empire, Cleveland, 4-9.
Everhart—Keith's, Boston, 4-9.
Emmy, Mlle.—K. and B., N. Y., 4-9.
Elsceta—Masonic Roof, Chicago, 4-9.
Engstrom Sisters—Henderson Music Hall, Coney Island, 4-9.
Everett Trio—N. Y. Roof, 4-9.
English and Fraser—N. Y. Roof, 4-9.
Earle and Sheppard—N. Y. Roof, 4-9.
Esmeralda—Chicago O. H., 4-9.
Ellsworth Four—Chicago O. H., 4-9.
Empire Comedy Four—Lagoon Pk., Cincinnati, O., 4-9.
Foster and Williams—Chester Pk., Cincinnati, O., 4-9.
Fountains, The—Chester Pk., Cincinnati, O., 4-9.
Fields, W. C.—Shea's, Buffalo, 4-9.
Fields, Fanny—Proctor's Palace, N. Y., 4-9.
Fox and Ward—Proctor's Palace, N. Y., 4-9.
Farrell, Cliff—Proctor's 23d St., N. Y., 4-9.
Fisher, Mr. and Mrs. Perkins D.—Keith's, Prov., 4-9.
Farrell and Starck—Keith's, Prov., 4-9.
French, Henri—N. Y. Roof, 4-9.
Florens Troupe—N. Y. Roof, 4-9.
Ferrato, Mlle.—Victoria Roof, N. Y., 4-9.
Fish and Warren—Pastor's, N. Y., 4-9.
Fowler, Bertie—Palace, N. Y., 4-9.
Falke and Semon—Masonic Roof, Chicago, 4-9.
Fiske, Lillian—Hopkins', Chicago, 4-9.
Farnum and Nelson—Keith's, Phila., 4-9.
Four Emperors of Music—Keith's, Boston, 4-9.
Flatow and Dunn—Keith's, Boston, 4-9.
Grant and Norton—Masonic Roof, Chicago, 4-9.
Genaro and Bailey—N. Y. Roof, 4-9.
Gilroys, The—Proctor's Fifth Ave., N. Y., 4-9.
Grant and Grant—Proctor's Fifth Ave., N. Y., 4-9.
Gardner and Hunt—Sunnyside Pk., Chicago, 4-9.
Gardner Bros.—Keith's, Phila., 4-9.
Glenroy, James Richmond—Jamestown, N. Y., 4-18.
Galetti, Prof.—Keith's, Prov., 4-9.
Garrisons, The—England—indefinite.
Guitanos, Three—Proctor's Fifth Ave., N. Y., 4-9.
Gilbert and Goldie—Keith's, Phila., 4-9.
Hart, Annie—Miner's, Harlem, N. Y., 4-9.
Holt, Alf.—Keith's, Boston, 4-9.
Hawkins, Lew—Sunnyside Pk., Chicago, 4-9.
Howe, Wall and Walters—Keith's, Prov., 4-9.
Hays, Prof. Casino, Toledo, 4-9.
Hayman and Hayman—G. O. H., Phila., 11-16.
Hawaiian Queens—Proctor's Fifth Ave., N. Y., 4-9.
Hastings, Beatrice—Empire, Cleveland, 4-9.
Hagen and Healy—Victoria Roof, N. Y., 4-9.
Halloways, The—Victoria Roof, N. Y., 4-9.
Herbert, Prof.—Keith's, N. Y., 4-9.
Howard and Bland—Keith's, N. Y., 4-9.
Hathaway, Belle—Pastor's, N. Y., 4-9.
Howe and Edwards—Palace, N. Y., 4-9.
Hawthorne, Nellie—Masonic Roof, Chicago, 4-9.
Hall, Frank—Chicago O. H., 4-9.
Howard and Moore—Ferris Wheel Pk., Chicago, 4-9.
Johnstons, Musical—Lagoon Pk., Cincinnati, O., 3-9.
Johnson Bros.—Victoria Roof, N. Y., 4-9.
Johnson and Holmburg—Ferris Wheel Pk., Chicago, 4-9.
Johnson, Carroll—Suburban Pk., St. Louis, 4-9.
Johnson, J. P.—Casino, Toledo, 4-9.
Johnson and Dean—Shea's, Buffalo, 4-9.
Johnson, Juggling—Keith's, N. Y., 4-9.
Kenna, Chas.—Palace, Boston, 4-9.
Kelly and Reno—Proctor's 23d St., N. Y., 4-9.
Kusel, Jules—Sunnyside Pk., Chicago, 4-9.
Kelly and Violette—Sunnyside Pk., Chicago, 4-9.
Kelly and Davis—Keith's, Boston, 4-9.
Kirsch—Wildwood Pk., Washn., 4-9.
Kilpatrick, Chas. G.—Lagoon Pk., Cincinnati, O., 4-9.
Lamb Children—Olentangy Pk., Columbus, O., 4-9.
Lewis, Gertie—Casino, Toledo, 4-9.
Litchfield, Neil, Mr. and Mrs.—Pastor's, N. Y., 4-9.
Lawrence and Harrington—Lake Mich. Pk., Muskegon, Mich., 4-9.
Leigh and Thorne—N. Y. Roof, 4-9.
Livingstons, Three—Victoria Roof, N. Y., 4-9.
Levi, Maurice—Victoria Roof, N. Y., 4-9.
Lockhart, Sam—Keith's, N. Y., 4-9.
La Tosca—Palace, N. Y., 4-9.
Lee, Henry—Masonic Roof, Chicago, 4-9.
Lozellas, The—Chicago O. H., 4-9.
Lamb, Bessie—Keith's, Phila., 4-9.
Le Moynes—Charles River Pk., Boston, 4-9.
LEVEY, ETHEL—Proctor's 23d St., N. Y., 4-9, Orpheum, San Francisco, 25-July 16.
Lafayette—Keith's, Boston, May 7-9.
Loftus, Cissie—Shea's, Buffalo, 4-9, G. O. H., Phila., 11-16.
Lorenz and Halpin—Keith's, Prov., 4-9.
Marzella—Keith's, Boston, 4-9.
Maginleys, The—Proctor's Fifth Ave., N. Y., 4-9.
Murphy and Willard—Proctor's 23d St., N. Y., 4-9.
McAvoy and May—Keith's, N. Y., 4-9.
Mortons, The—Empire, Cleveland, 4-9.
MURPHY, MR. AND MRS. MARK—Keith's, Boston, 4-9.
Marsh and Sartella—Keith's, N. Y., 4-9, Keith's, Phila., 11-16.
McCool and Murphy—Keith's, Phila., 4-9.
Mason, John—Keith's, N. Y., 4-9.
Maher Sisters—K. and B., N. Y., 4-9.
Mazuz and Mazet—K. and B., N. Y., 4-9.
Mansfield, Gertrude—Shea's, Buffalo, 4-9, Shea's, Toronto, 11-16.
Montgomery and Stone—N. Y. Roof, 4-9.
Merkel Sisters—N. Y. Roof, 4-9.
Meredith Sisters—N. Y. Roof, 4-9.
Matthews, Zoe—N. Y. Roof, 4-9.
Morris, Prof.—Victoria Roof, N. Y., 4-9.
Morton, Jas J.—Keith's, N. Y., 4-9.
Moran, Pauline—Keith's, N. Y., 4-9.
McWatters and Tyson—Pastor's, N. Y., 4-9.
Marshall, Edna Bassett—Casino, Toledo, 4-9.
Marion and Dean—Pastor's, N. Y., 4-9.
McIntyre and Heath—Proctor's Fifth Ave., N. Y., 4-9.
Mason and Titus—Proctor's 23d St., N. Y., 4-9.
McPhee and Hill—Masonic Roof, Chicago, 4-9.
Moreland, Thompson and Roberts—Chicago O. H., 4-9.
Morris and Daly—Chicago O. H., 4-9.
Monroe, Geo. W.—Hopkins', Chicago, 4-9.
Murray Sisters—Ferris Wheel Pk., Chicago, 4-9.
Moore, Geo.—Ferris Wheel Pk., Chicago, 4-9.
Mitchell, Kitty—G. O. H., Phila., 11-16.
Mignon—Keith's, Phila., 4-9.
Matthews and Harris—Keith's, Phila., 4-9.
Mack, Tom—Farm, Toledo, 4-9.
McMahon and King—Suburban Pk., St. Louis, 4-9.
Martellas, The—Shea's, Buffalo, 4-9.
Nelto, Ruth—Chicago O. H., 4-9.
NIBLO, FRED—Proctor's Fifth Ave., N. Y., 4-9.
Nobles, Mr. and Mrs.—Auditorium, Des Moines, 11-16.
Nevarros, Three—Victoria Roof, N. Y., 4-9.
Nawns, The—Keith's, Phila., 4-9.
Niblo, Fred—Proctor's Fifth Ave., N. Y., 4-9.
Olympia Quartette—Keith's, Prov., 4-9.
Oliver, Mlle.—K. and B., N. Y., 4-9.
Oliva—Lake Mich. Pk., Muskegon, 4-9.
O'Neill, Nellie, & Co.—N. Y. Roof, 4-9.
Oliver and Bent—G. O. H., Phila., 4-9.
O'Rourke and Burnett—Keith's, Boston, 4-9.
Osterman, Kathryn—Casino, Toledo, 4-9.
Portanova, Giovanni—Victoria Roof, N. Y., 4-9.
Pullen and White—Pastor's, N. Y., 4-9.
Paxton and Jerome—Proctor's 23d St., N. Y., 4-9.
Pierce and Egbert—Olentangy Pk., Columbus, O., 4-9.
Patrice—Farm, Toledo, 4-9.
Pusey and St. John—Columbus, O., 3-9.
Pitrot, Richard—Keith's, Prov., 4-9.
Quaker City Quartette—Chicago O. H., 4-9.
Rooney, Katie—Chicago O. H., 4-9.
Rose, Julian—Pastor's, N. Y., 4-9.
Redding, Francesca—Keith's, Prov., 4-9.

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Rocca, Della—Proctor's 23d St., N. Y., 4-9.
Rexos, The—Hopkins', Chicago, 4-9.
Rackett and Hazard—Ferris Wheel Pk., Chicago, 4-9.
Rio Bros.—Keith's, Boston, 4-9.
Review Comedy Four—Keith's, Boston, 4-9.
Rice and Walters—Wildwood Pk., Washn., 4-9.
Reno and Williams—Wildwood Pk., Washn., 4-9.
Rodgers, John P.—Suburban Pk., St. Louis, 4-9.
Rome and Ferguson—Casino, Toledo, 4-9.
Sidman, Mr. and Mrs. Arthur—St. Louis, Mo., 4-16.
Suma—Victoria Roof, N. Y., 4-9.
Stewart and Gillen—Pastor's, N. Y., 4-9.
Six and Gedney—Palace, N. Y., 4-9.
Shaw, Alice, and Daughters—Masonic Roof

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